House & Garden

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July 1917

SMALL HOUSE NUMBER

JULY 1917

CONDÉ NAST & COMPANY *Publishers*

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JOHNS-MANVILLE
Transite
ASBESTOS SHINGLES

The Answer to Every Home Roof Problem

SOME home builders are not "roof-conscious." They are guided by precedent instead of judgment. They accept a roof instead of choosing it, and save their judgment and good taste for less important details of the home. Then along comes a leak, a staining charge, a patching bill, cr a nearby fire—and too late they see their roof in its true importance.

Thoughtful people, accepting the shingle as the best home roofing, choose a particular type. They find there are fire-proof shingles that are moderate in first cost, good-looking, light in weight, and that require little if any repair. And so they demand J-M Transite Asbestos Shingles, whether their homes are large or small, modest or pretentious.

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Residence of Rev. E. O. Tree, Roosevelt Place, Freeport, L. I., N. Y. Designed by owner. Builder, F. D. Smith, Baldwin, L. I., N. Y. Bishopric Stucco Board used.

Stucco Can't Crack on Bishopric Board

The stucco finished home is beautiful, artistic, most appropriate and, if properly constructed, wonderfully lasting. Age but adds to its charm and gives it that delightful "homey" appearance.

But age will cause stucco to crack and peel off and play havoc with the finish unless, first, the right stucco mixture is used and, second, the stucco is applied on a background that time and tempest will not loosen or cause it to let go of either building or stucco.

Such a background is Bishopric Board. Notice how it is constructed.

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Engineering tests have proved Bishopric Board to be the *most rigid* background for stucco made. It *can't* break from its fastenings, sag, and cause the stucco to crack and flake off.

Mix your stucco according to directions we furnish, apply it properly, and it will last as long as the building. More than that, *it will lenghten the life of the building.*

Don't experiment—use Bishopric Stucco Board that Experience, based on the wisdom of ages, unqualifiedly recommends.

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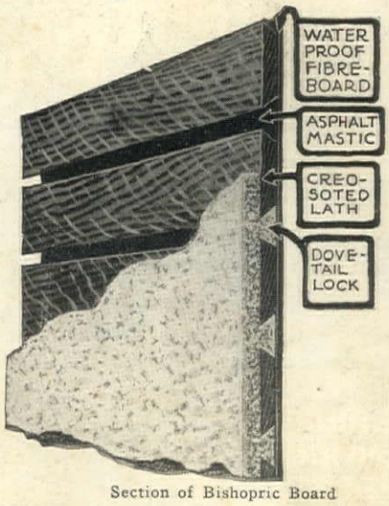
920 Este Avenue CINCINNATI, OHIO



Section of Bishopric Board

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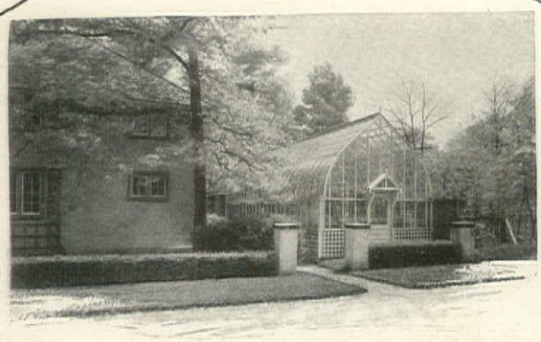
Sample of Bishopric Board with book "Built on the Wisdom of Ages" free on request. Book tells all about Bishopric Board, gives scientific tests, illustrates homes and other buildings constructed with Bishopric Board and gives letters from builders, architects and users.



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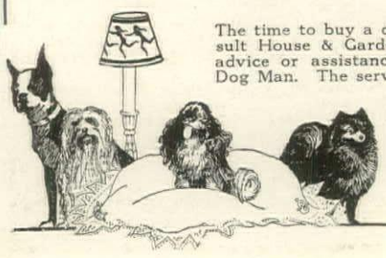

The time to buy a dog is now. Before buying one, consult House & Garden's Dog Mart. If you wish expert advice or assistance in making a selection, write The Dog Man. The service is gratuitous to all.

House & Garden
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House & Garden Will Write You

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Are you remodeling an old house, improving it and enlarging it? Are you paving a terrace or fastening on a sleeping porch? Or is it a matter of a new coat of paint, a set of window boxes for the porch railing or maybe a fireplace for the living room?

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We can give you the names of architects whose business it is to make plans, and we can recommend interesting and helpful books on all phases of building. We can refer you to manufacturers of all the materials you will need in the construction you have in mind, and we will be glad to see that you receive their catalogs. In all your problems we are at your service.

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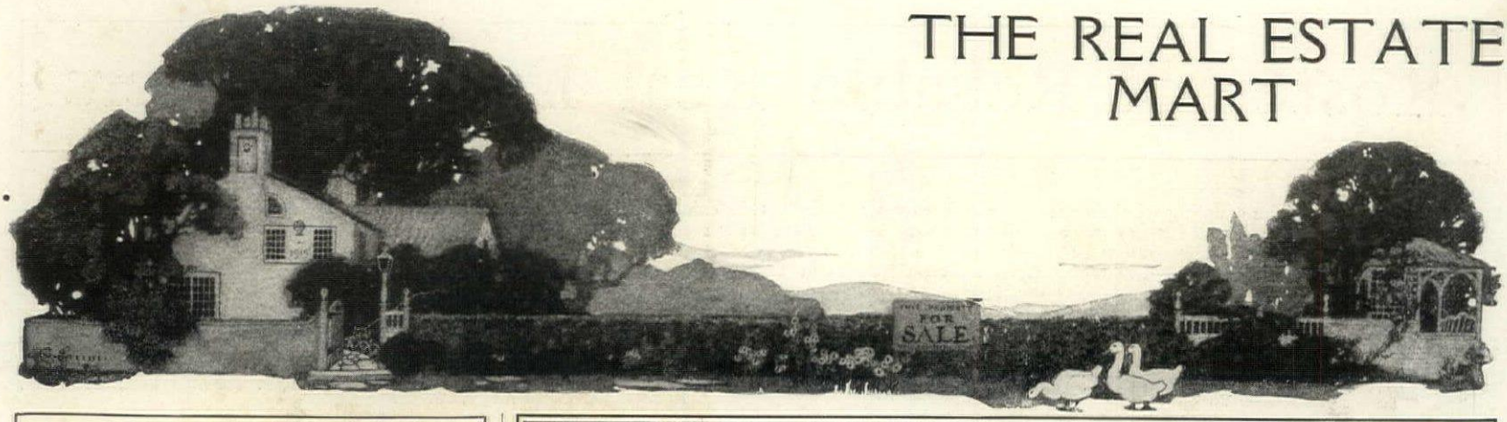

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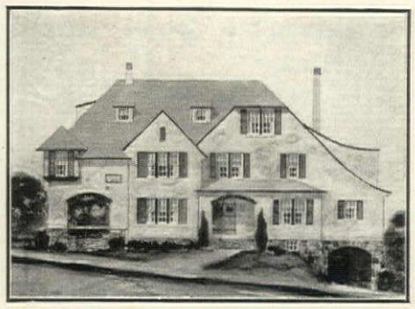

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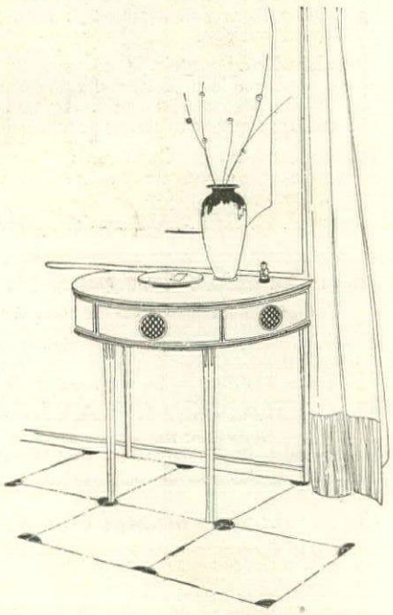
PLEASE DON'T BE AFRAID TO BOTHER US!

So many of our letters of inquiry from House & Garden readers begin with an apology for intruding on a busy editor's time that we are moved to repeat again—with all possible emphasis—that we invite and urge you to place before us whatever house or garden problems you may have to solve.



House & Garden Is a Bureau of Personal Counsel

It is not merely a magazine—twenty-five-cents'-worth of paper and printers' ink a month. It is a bureau of personal counsel on all house and garden problems.

Many of your problems, naturally, are treated in the magazine pages of House & Garden from month to month.

Some of them, however are almost sure to require individual attention.

For these, House & Garden maintains a corps of experienced editors, trained in every field of home-making, with all New York City's facilities and resources at their command.

We Invite Your Questions

Please don't be afraid to bother us by asking advice. It is exactly what our Information Editors are here for.

We want to make our Information Service more practical and more valuable to the householder, garden-lover, home-owner, than any other source of advice on house and garden problems.

Whenever you feel the need of information or advice in any house or garden problem in which expert knowledge can help you, write to us.

Our staff, our library, and our acquaintance with shops and manufacturers is at your service.

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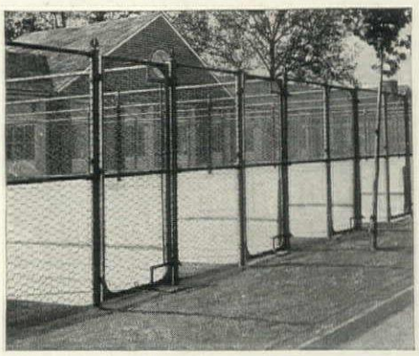

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By - - - - - - Kings' Toby No. 143530.

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Airedale Pup for Sale

This picture was taken at 4 months. The Dog is now 7 months old. His father is Ch. York Ryburn Swell, A.K.C. 184814 and his mother is Princess of York, Registered name Princess 16th, A.K.C. 224043. Her father was Ch. Prince of York, A.K.C. 144287 and her mother was Cellbertson Tansy, A.K.C. 12761.

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E. E. Richards, Cedar Rapids, Iowa, is President of the American Poultry Association, one of the oldest and largest livestock organizations in America. This Association is now fostering the propaganda for increasing poultry and egg production as a source of food supply. It is confidently expected that the services it has rendered this year will increase the poultry production by 100,000 pounds.

THE connection between patriotism and an increase in the food supply is one that has interest not only for the farmer, but for the suburbanite and the city dweller as well. Especially is this true of poultry raising, a means of production particularly suited to a restricted area on the home grounds.

Poultry is one of the most important items in the food supply in the present crisis. Secretary Houston of the Department of Agriculture has enthusiastically called attention to the importance of poultry raising in the following statement: "Through increased attention to poultry, it is possible to add quickly and materially to the food supply. Small flocks of poultry should be kept by families in villages and towns, especially in the suburbs of the large cities. The need for this extension of poultry raising is particularly great where consumption exceeds production."

The fact that poultry raising lends itself to limited quarters makes it a most desirable method of meat supply, and it is also true that from no other source of meat production can the same quantity of desirable meat be produced so economically and so quickly.

The amateur breeder will find the many varieties of Rocks, Wyandottes, Reds, Orpingtons and Sussex are ideal for limited quarters. If eggs are most desired, the Minorcas, Leghorns, Campines, Anconas and Andalusians will fill the basket. The purchase of a few yearling fowls or baby chicks of one of the large standard varieties is recommended as a starter. Do not attempt to raise too many. Usually the fatal mistake made by amateurs is to prefer fifty unprofitable fowls to a dozen that are profitable. It will be necessary to build a cheap poultry house or to convert some suitable building into a house for the fowls.

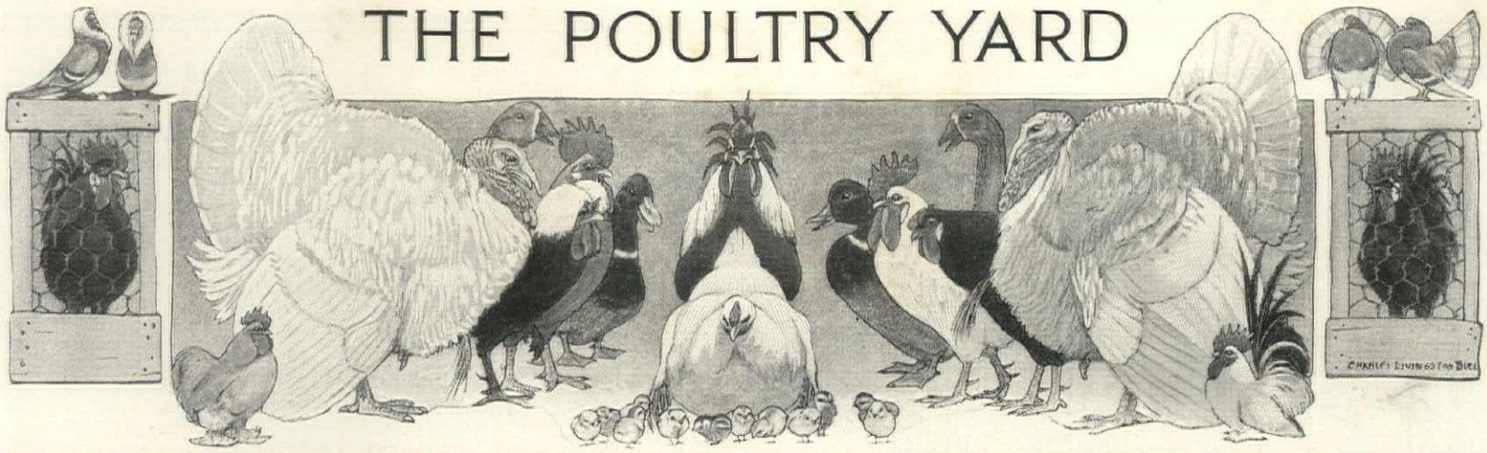
A dozen or twenty fowls can be easily cared for on a small part of a city lot, and can be fed largely on table scraps and refuse from the kitchen and garden, as chickens require vegetable, animal and grain food. The parings from all vegetables either cooked or raw, bits of cabbage, lettuce, tops of beets, carrots, cereals, bits of bread or meat all make the choicest kind of poultry food, and require only a small part of grain to complete a most satisfactory diet.

The Department of Agriculture has recently made an estimate that the garbage can costs the United States more than $7 annually for each man, woman and child, or about $700,000,000 in all. This garbage properly fed to poultry would make a wonderful addition to our food supply of choice meat and fresh eggs.

Those who are interested in poultry or who contemplate starting a small flock will find the following bulletins issued by the Department of Agriculture of great educational value. Any or all of them will be mailed free to anyone making application to the Bureau of Poultry Husbandry, Department of Agriculture, Washington, D. C.

Care of the Small Flock.
Early Hatching for Size.
How to Set a Hen.
Care of the Sitting Hen.
Protect Sitting Hens from Mites and Lice.
Sodium Fluorid for Chicken Lice.
Coop the Mother Hen.
Care of the Hen and Chicks.
Feeding of Young Chickens.
How to Get Rid of Mites in Poultry Houses.
Cotton Seed Meal for Poultry.
Produce Infertile Eggs.

THE POULTRY YARD



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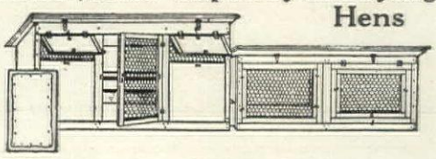

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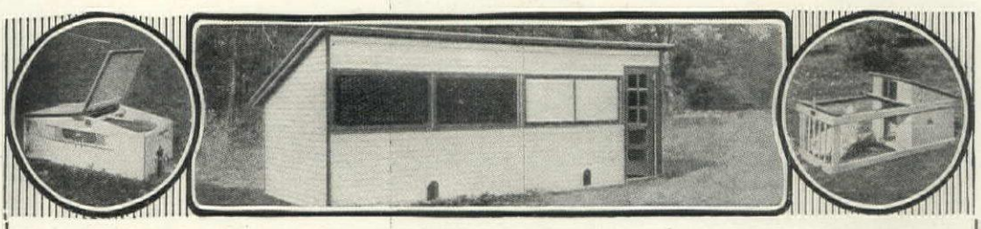
CHILES & COMPANY **Mt. Sterling, Ky.**



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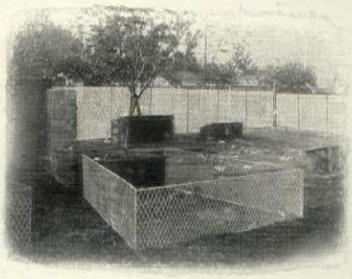

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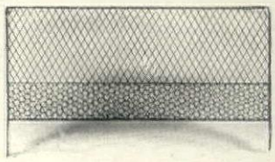
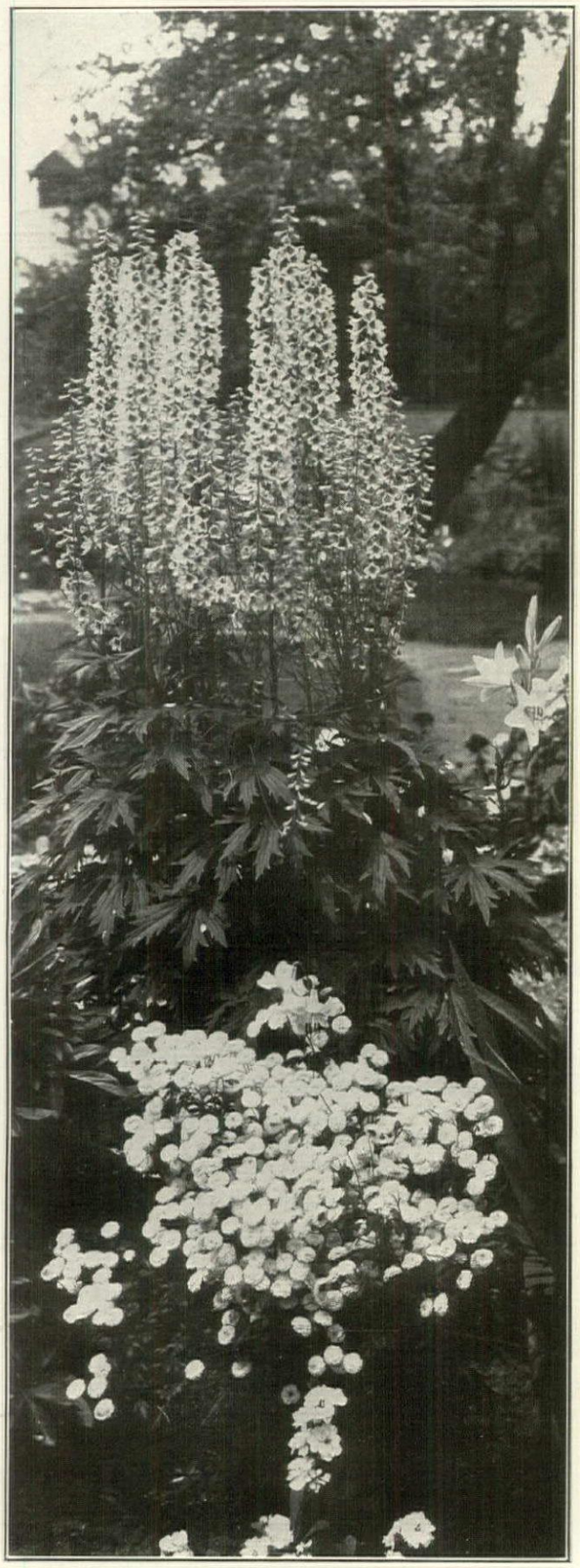


Enlarged View

BUFFALO WIRE WORKS COMPANY
(Formerly Scheeler's Sons) **475 Terrace, Buffalo, N. Y.**

The End of Summer Takes Folk Afield



Are you going camping? Motoring, perhaps? House-boating, possibly?

Are you planning to spend August in a sea-shore cottage? Or in your own blossomy quiet garden?

The August issue of House & Garden will go holidaying with motorist, camper, cottager, or the fortunate soul who possesses a houseboat on—or off—the Styx.

Everything for the holiday maker that its editors could devise or discover is in the

Midsummer Number

AUGUST

House & Garden

Not only does it contain fascinating and ingenious devices which make the motor or camping trip an unalloyed delight, but it also tells how to fit up and decorate cottage or bungalow, and how to make a houseboat the coolest spot this side of the Jungfrau.

Or, it will stay at home with you and show you how to keep bees, and grow lilies, and remake an old rackabones farmhouse into a colonial manor, and do unusual things with doorways. And—since this year few of us are content altogether to play—it has also collected for this number a quantity of very practical advice on war gardens.

Make the end of summer pleasant with the Midsummer Number of House & Garden. To be certain of receiving your copy, reserve it at your usual news-dealer's now.

House & Garden

JULY, 1917 VOL. XXXII, NO. ONE

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Grace Tabor

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MAINLY OUT OF DOORS

IF you set down all the problems that confront the householder in summer, you will find that they are concerned mainly with things out of doors.

There is the window box, for instance, which begins to look "grubby" about this time. To settle these problems there will be an article on how to keep the window box in good trim all through the hot summer months.

There is also the lure of the woods and the longing to build a little camp by the lake shore or by the sea, or in the mountains. To satisfy this craving there will be two pages of camps and cabins with their plans. There will also be a page of camping things and one of motor accessories for those who live out of doors these days and seek the trail.

Also you may crave to live on the water; for you, then, are planned houseboats of all sizes with hints on how to furnish them.

Or the country may call you to some old neglected farmhouse and your vision may run riot with a dream of what a home you could make of it. For such is an old house that offered just that chance. The "before and after" views show how the transformation was made.

There are cabins, camps and cottages in the August number, of which this is one

Perchance you may have read Maeterlinck or Fabre on the bee, and made a resolution to keep bees at the country place. Well, even that craving is partly satisfied by an article on how to care for bees, written by an old hand with them.

But this is only a small part of that delectable August issue, for there will be articles on lilies—most seasonable at this time; yellow flowers and how to make a yellow garden; war gardens—and how the women of America can learn of their management from the women of Canada; a page of the butterflies you may meet on a summer day's tramp—but never recognized until you saw these pictures; the Little Portfolio that all householders and decorators watch for up-to-date suggestions; and finally two houses, one of stone in the Colonial fashion, and the other in clapboard, a little California house to please the heart Here is an issue centered around the big outdoors, with the indoors by no means forgotten.

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GILLIES

TREES AND THE HOUSE

We are indebted to trees for much of the success of country house architecture. Without them the most magnificent palace, the most intimate cottage remains gauche, uninteresting, unfinished. Consider them for the role they will play in the final appearance of the house and permit the destruction of none but those that stand in the way of the construction. Picture this dooryard without the pine, and the point is obvious. It is part of the residence of Frank Bailey, Esq., at Locust Valley, L. I., of which H. Craig Severance was architect

THE REASONS FOR SPECIFYING STUCCO

What One Architect Learned from Twenty Years' Special Study— The Results of Practical Experimentation in Building Materials

WILLIAM HART BOUGHTON

THE prospective homebuilder of today is confronted with the very perplexing problem of cost of materials and cost of construction, which like other "costs" these days have taken a tendency skyward. All circumstances considered, when a client asks me to tell him how he can build a small house within a reasonable expenditure, I advise a stucco house.

Permanent and Plastic

There are many well-founded reasons for this prescription, the chief ones being that I believe the stucco house combines in a high degree four very important qualities. Briefly stated, they are permanency, beauty, adaptability to climatic conditions and, last but by no means least, undoubted advantages in first cost and cost of upkeep.

Taking up these points one by one, I have found in the first place that stucco, if properly applied on a correct base, is one of the most permanent of all forms of construction. It does not wear or rot away or deteriorate; in fact, it gets better each year, just as cement gets stronger as it ages. If you can be sure of your base and mixture and application, its life is practically unlimited, and with the passing of time it grows more mellow and beautiful. I have in mind the Vanderbeek house at Hackensack, New Jersey, in perfect condition today though it was built about 1717; and some very old examples of stucco houses which I examined while in Europe, all in excellent repair, without indications of cracking or deterioration of any kind.

In the matter of beautiful effect, there is absolutely no material that can be used in house work more pleasingly than stucco, on account of its adaptability to a plastic design and its beauty of texture. A hard, harsh surface can never approach stucco in softness of tone, especially now that a dash finish is being given to the stucco by the use of a crushed aggregate of vari-colored stones and granites which give a permanent color without recourse to mineral pigments for results. Picture the wall surface of a well-designed house, covered here and there with white trellis work on which are growing vines with green leaves and patches of red flowers against a cement background, and I think you will agree with me that "here we meet beauty."

Climatic Adaptability

In adaptability to climatic conditions, stucco is unsurpassed. Proof of this is found in our tropical climates where a cool house is demanded, as well as in the bleak climate of the north where nothing will do but a warm and damp-proof house. While stucco provides a very cool house in summer, it makes a correspondingly warm house in the winter months. It can be made perfectly damp-proof, and is a big factor in the economy of fuel. I know of no other method of construction which for anywhere near the cost of construction will give equal results.

Costs of Stucco

The question of cost—first cost and upkeep—is of vital importance to anyone who is going to build, and more especially to the builder of a moderate-priced house. To show the actual first cost I have compiled some comparative tables for different forms of construction. The figures for these tables were derived by averaging prices on all materials and labor in twenty cities from Boston to Kansas City. They represent the expenditure for 1000 sq. ft. of wall surface in each case.

(1) Clapboards on sheathing.

1200 ft. B.M., 7/8" matched sheathing @ $34.75 per M.	$41.70
Labor to apply same.	10.75
1000 sq. ft. sheathing paper	2.73
Labor to apply same	1.32
1300 ft. B.M., clapboards @ $39.04 per M.	50.75
Labor to apply same, mitered corners...	15.00
111 yds., 3 coat painting @ 36c per yd.	39.96
	$162.21

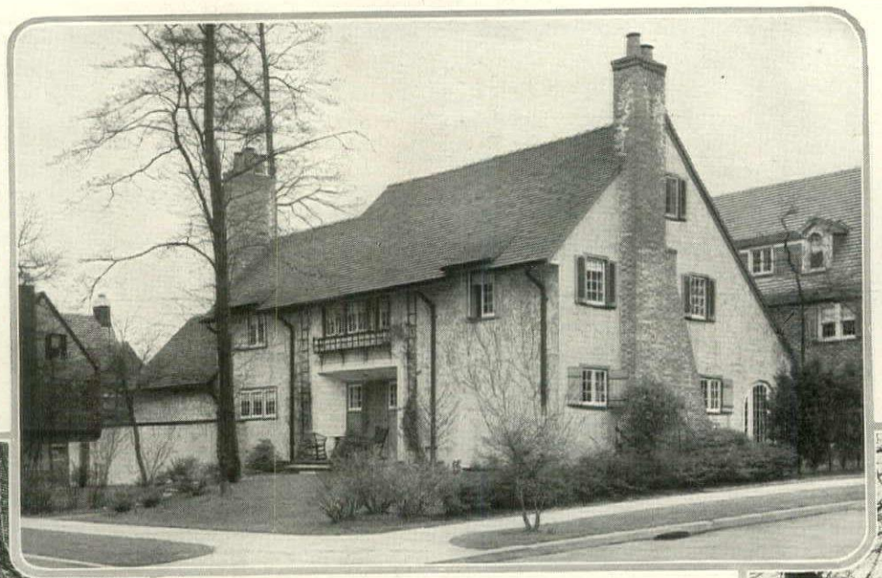
(2) Shingles on sheathing.

1200 ft. B.M., 7/8" matched sheathing @ $34.75 per M.	$41.70

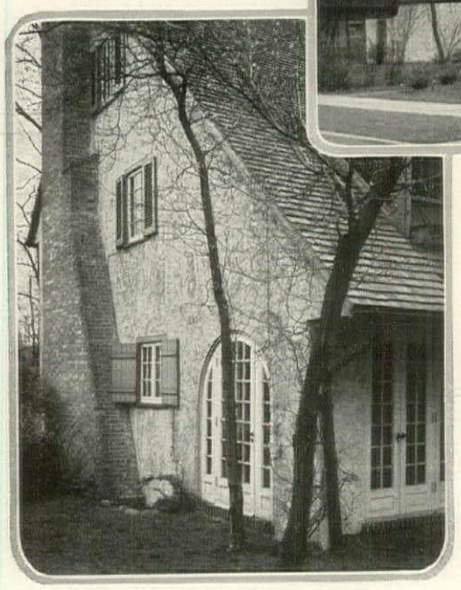
Stucco can be successfully combined with so many other elements that its uses are almost legion. Stone and stucco, tile and stucco or half timber and stucco, and as here, brick and stucco, are among the combinations. Residence of B. Winthrop, Esq., at Syosset, L. I. Delano & Aldrich, architects

There is a plasticity about stucco which permits a great variety of finishes. On the side wall below, for example, the rough finish of the wall is half its charm. Add to that the peculiar shape of the chimney and the irregular fenestration, and an unusual facade results

GILLIES



Among the unusual features is the walled-in front garden, lending an atmosphere of secrecy and privacy to the garden. A brick coping adds a touch of color to the rough stucco finish. A heavy gate pierces the wall. The residence of Charles A. Miller, Esq., Forest Hills, L. I.



Stucco lends itself especially to the English cottage and farmhouse type and the Norman styles of country houses. Here elements of these have been combined in a small house of unusual merit. Harrie T. Linderberg was the architect

Labor to apply same.....$10.75
1000 sq. ft. sheathing paper..... 2.73
Labor to apply same..... 1.32
10 M. stained shingles—5-2 random widths @ $8.35 per M..... 83.50
Labor to apply..... 32.70

$172.70

(3) Two-coat stippled cement stucco on metal lath.
1200 ft. B.M., 7/8" sheathing @ $34.75 per M. 41.70
Labor to apply same..... 10.75
1000 sq. ft. sheathing paper..... 2.73
Labor to apply same..... 1.32
Furring strips 6.75
Labor to apply same 2.80
Metal lath 111 yds. @ 32c per yd.... 35.52
Labor to apply same @ 6½c per sq. yd. 7.21
111 yds. stucco @ 83c..... 92.13
1 extra ton of stucco required over other methods 8.25

$209.16

(4) Stucco on stucco board.
1000 sq. ft. stucco board @ $35.00...$35.00
Labor to apply same..... 6.00
111 yds. stucco @ 83c per yd..... 92.13

$133.13

For the average comparative cost per sq. yd. of wall surface we have:

	per sq. yd.
(1) Clapboard construction	$1.46
(2) Shingle construction	1.56
(3) Stucco on metal lath.....	1.88
(4) Stucco on stucco board.....	1.19

When we begin to consider brick and hollow tile, we find that we are running our cost up considerably, as these items figure:

		per sq. yd.
Hollow-tile	9" wall stuccoed	$3.08
Common brick.....	9" wall	2.94
Patent brick.....	9" wall	2.46
Face brick.....	9" wall	3.21
Brick veneer.....	9" wall	2.48

The number of square feet of outside wall surface on the average small house is 2500 and taking a comparison between clapboards, the lowest cost unit for wood construction, and stucco on stucco board, the most economical cost for stucco, we have:
Clapboards for 2500 sq. ft.....$405.00
Stucco on stucco board 2500 sq. ft.. 332.50

$72.50

or a saving of $72.50 on this construction. If we compare stucco on a base of hollow tile and stucco on stucco board (including studding) we would get as follows:
Hollow-tile 9" wall stuccoed.....$856.04
Stucco on stucco board..... 371.18

$484.86

showing a saving of $484.86 in favor of the frame-stucco construction.

The prices given in this detailed list may vary somewhat throughout the country (it is a simple matter to substitute costs according to location and get the right comparison), but the relative costs will remain in every case practically the same.

We have now taken care of the first cost. What about the cost of keeping a stucco house in good shape, as compared with the cheapest form of wooden house? First of all, stucco requires no painting, while the wooden house must be re-painted every three years at a cost of $39.96 per 1000 sq. ft., to which must be added the damage to flower beds, vines and so on. Then the stucco house, as has been suggested, saves 25% of the fuel bills, another point which is obviously in its favor.

Cracking and Craftsmanship

We sometimes hear the objection raised against stucco that it cracks. Stucco positively will not crack if the base, mix and application are correct. It must be applied by a competent workman in the right way. It cannot be treated in the same manner as inside plaster, and because a man is a good plasterer it does not follow that he can do a good stucco job.

After trying out every known base for stucco and all the different methods of application, I have arrived at the conclusion that wood lath is one of the very best bases. The theory of the expansion and contraction of wood lath is largely an excuse for the cracking of the cement. The expansion co-efficient of wood lath as given by the British Board of Trade is 0.00000276 for each degree of temperature (Fahrenheit), and in a 1½" lath this evidently does not explain the trouble since equal failures have occurred on other bases as well. Structural cracking excepted, too quick drying of the stucco mixture may be assigned as the cause of such mishaps.

Bases and Stucco Mixture

A very good and economical base for stucco is a stucco board which has a heavy fiber backing covered with asphalt, in which dove-tailed laths are imbedded. This makes possible a direct application to the studding, thereby saving the cost of sheathing and sheathing paper. The "key," moreover, clinches the stucco and the backing saves one-third of the stucco material, while the laths cannot rot because they are protected from the inside by the asphalt and from the outside by the waterproofing which is contained in the stucco.

The mixture of stucco is very important if good results are to be obtained. Select a good brand of Portland cement—one that comes up to the standard specifications of the American Society for Testing Materials

a brand of hydrated lime that is known to be reliable; clean, sharp, angular sand, free from vegetable or other deleterious matter. Mix these together as follows: To 10 bags of Portland cement, add 1 bag of hydrated lime, and mix thoroughly in a dry state until a perfectly even color is obtained. Take 1 part of this mixture and add it to 2½ parts of sand and mix as before. Then to this mixture add water until you get a good stiff mortar, taking care to measure accurately the amount of water in order that the same quantity will be used in each batch of mortar. Do not allow more mortar to be mixed than will be used in thirty minutes, for mortar that stands takes on its "initial set" and disturbing this set weakens the mortar. Apply the first coat by pressure and avoid troweling as much as possible. This first coat should be ⅝" thick and must be deeply and thoroughly cross-scratched. Beginning with the second day, this coat should be kept wet for seven days before applying the second coat, so as to "cure" the cement and get a "commercially inert" body. The first coat can be allowed to stand for any length of time, providing that it is wet thoroughly before applying the second coat, which should be ¼" thick and treated in the same manner. This coat can be given by way of finish a dash coat before it hardens, or it may be stippled.

A comfortable type of stucco house can be built on the square plan. An overhanging second story and low windows and an indented entrance porch give the façade a pleasing interest. It is the residence of Hiram A. Holdridge, Esq., Lima, Ohio

For the Small House

For the homebuilder there is a great field of architects to choose from, and they are working hard to produce artistic and economical small houses. In this they are succeeding most admirably, and the owner who does not avail himself of their help and prefers to "go it alone" is making a grave error, for he has no time or opportunity to study the many problems that enter into a small house. Incidentally, the small house —I make this statement from experience —is a much harder problem for the architect than a large house where he can have full leeway in the matter of design without having to figure every cent that enters into the cost of construction.

The four advantages claimed in the beginning of this article—those of permanence, beauty, adaptability and low cost—should prove conclusively that the stucco house makes it possible to produce what people want and demand—artistic, economical and practical small houses. The day of the "jig-sawed" house and the carpenter-architects is past. If you could hear, as I do, in consultation work, the appeal of the man who wants to build an artistic house for $1800 or thereabouts, you would see the trend of house-building today. You would realize how far removed it is from the customs of twenty years ago when architects were trying to see how many molded members they could put on windows and door casings, how many twisted balusters on the stairs and so on. Now everything works along the line of simplicity in design, plain casings, and simple but effective staircases.

The exterior effect must be plain and broad, and stucco produces this at a cost that is lower than that of any other form of construction. At once beautiful and satisfying, these houses grow in attraction with the passing years, and lend themselves most successfully to landscape work.

The careful planting about the foundation of the house and the judicious use of vines removes somewhat the objection many prospective house builders have against the apparent barenness of the stucco house.

Stucco Reliefs

As in any façade, there must be the relief of an interesting fenestration or of an over-hang; such as in the case of the house to the left. Wide eaves casting deep shadows will further add to the interest. An example of this is found in the Pasadena bungalow illustrated at the bottom of this page. The use of wide eaves, of course, will be governed by the style of architecture. Other reliefs may be found in the use of brick trim, such as has been successfully introduced in the house on page 11 and the wall surrounding the house on page 12. A still further interest may be added by the very way the stucco itself is laid on. The end view of the residence on page 12 shows the stucco to have been applied roughly, making a wall full of interesting color, lights and shades. All of these additions naturally add to the original cost of the house, but they repay in interest and satisfaction.

The figures given here cover merely the cost of the house structure. Its interior finish is another item worth careful consideration. No limit can be placed on the cost of interior woodwork although in the interest of economy and safety from fire the woodwork should be reduced to the necessary minimum. Cheap woods well prepared and painted will serve their purpose in the house of low cost. Painted walls can take the place of papered walls and are more sanitary. Wall board can be used with molding for a paneled effect in living room and dining room; in fact, at very reasonable cost the interior of even the cheapest stucco house can be raised from the plane of the ordinary to the high level of the unusual and artistic.

Given the proper setting the other stucco houses shown on these pages are adaptable for practically any section of the United States. Here is one especially designed to meet the requirements of a warm climate,—a residence at Pasadena, California, of which Myron Hunt was architect. It is a true bungalow showing Spanish influence

"WASTE IS BAD, BUT AN UNDISCRIMINATING ECONOMY IS WORSE"

HOWARD E. COFFIN
Chairman
INDUSTRIAL RELATIONS COMMITTEE
Council of National Defense

EDITORIAL NOTE.—*A man who has given more than two years of his life, uncompensated, to the National service,—a man known and respected throughout the business world—is worth listening to when he speaks.*

Mr. Howard E. Coffin of the Council of National Defense sees our National problems in the large. He has no axe to grind except the battle-axe of Uncle Sam. When he warns us against the woodchuck rôle he speaks with complete information from the standpoint of authority.

This is Mr. Coffin's message to his countrymen as reported in the New York Sun of April 20th—a message which the Sun says editorially should be "printed in letters of fire and put up against the sky to be read by every citizen daily so long as the war lasts."

"AFTER nearly three years of refusal to take the European war and its lessons seriously," Mr. Coffin said, "we suddenly launched forth in a most feverish activity to save the country overnight. Patriotic organizations, almost without number, are milling around noisily, and, while intentions are good, the results are often far from practical. Because of an impending and possible shortage of foodstuffs we have hysterical demands for economy in every line of human endeavor. Waste is bad, but an undiscriminating economy is worse.

"SOME States and municipalities are stopping road building and other public work. General business is being slowed down because of the emotional response of the trading public to these misguided campaigns for economy; savings are being withdrawn from the banks; reports show that some people have begun to hoard food supplies, and thousands of workers are being thrown needlessly out of employment. All this is wrong. Unemployment and closed factories, brought about by fitful and ill-advised campaigns for public and private economy, will prove a veritable foundation of quicksand for the serious work we have at hand. It is true that the President has said that this is a time to correct our habits of wastefulness. Certainly! But the keynote of his message to the people was this paragraph:

"'It is evident to every thinking man that our industries, on the farm, in the shipyards, in the mines, in the factories, must be made more prolific and more efficient.'

"WE need prosperity in war time even more than when we are at peace. Business depressions are always bad, but doubly so when we have a fight on our hands. The declaration of war can have no real evil effect on business. What bad effects are apparent are purely psychologic and largely of our own foolish making, for our markets are the same in April that they were in March. We need more business, not less. There is real danger in hysteria. Indiscriminate economy will be ruinous. Now is the time to open the throttle.

"EVERY day the Advisory Commission of the Council of National Defense receives offers of service from business firms and individuals, with requests for immediate information as to how this service may best be rendered. Now and then great dissatisfaction with the governmental departments is expressed because instant advantage is not taken of such offers. Many firms are hesitating to close ordinary business contracts because of a desire to hold capacity open to meet possible early Government need.

"THIS spirit and this willingness to meet sacrifice, and even financial loss, in the Government service is a most encouraging tribute to American patriotism. But we must remember that in the great struggle in which we have now become a part there is much to consider besides munitions, troops, and battleships. Few of us can serve in any heroic rôle, or even in the supply of munitions to the military arms of the service.

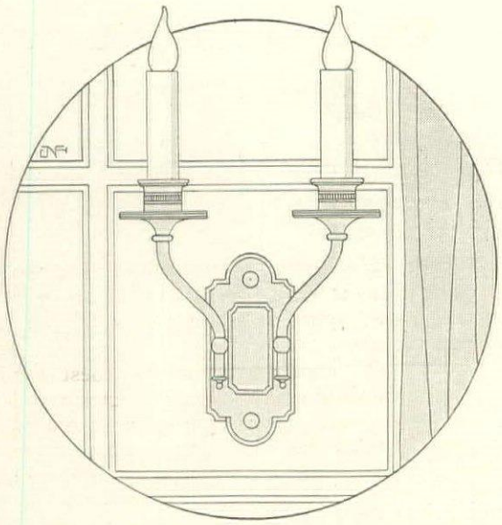
"IN this country of vast resources we already have a tremendous equipment for munitions making, built up on foreign orders, and now immediately available through expiration of these orders. Except in limited cases, there is little need for the development of new sources of supply. The dictates of common business sense require the utilization, as far as possible, of existing machinery.

"IT seems to me, therefore, that a plain statement of general policy is most desirable. Upon the industrial side of the war three great problems, or perhaps I should better say tasks, confront us.

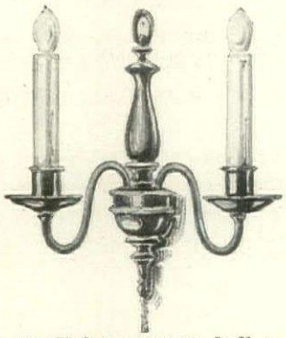
"FIRST and foremost, we must facilitate the flow of raw materials and finished products to our allies, and must provide the means of rail and water transportation therefor. Second, we must meet our own great military and naval building schedules. Third, we must plan to do all this with the least possible disarrangement to our own vast commercial and industrial machines. Through it all we must keep a close eye upon the possible conditions of peace following the present war. We must insure the business success and general prosperity of the country during the war if we are to hold our present strong place among nations in the commercial competition of the future.

"THERE is no doubt of the willingness of any manufacturing plant or individual to serve should the call come. But until the call does come, it is best to stick to the job. Let us make 'Better Business' our watchword, and keep our factory fires burning. No radically new conditions confront us. We are still cut off from business relations with the Central Powers, but that does not mean that we have lost any markets. With the rest of the world we will continue to do a volume of business greater than ever before. To the billions which have been spent here by foreign powers are now to be added billions of our own. State activities, road building, public works, private industries, all must go on as before. Business must be increased, labor employed, and the country kept going strongly ahead as a successful economic machine. We must have successful industries if successful tax levies are to be received."

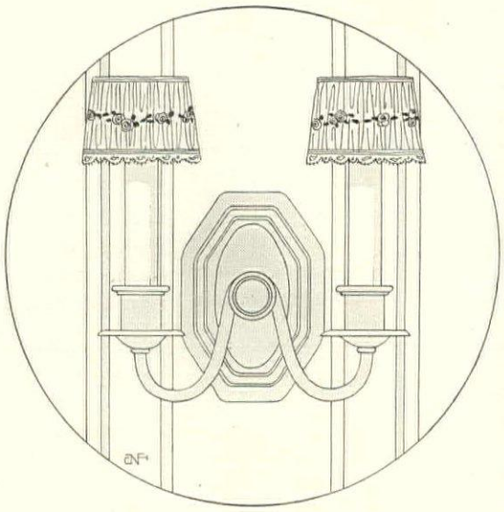
LIGHTS FOR THE SMALL HOUSE



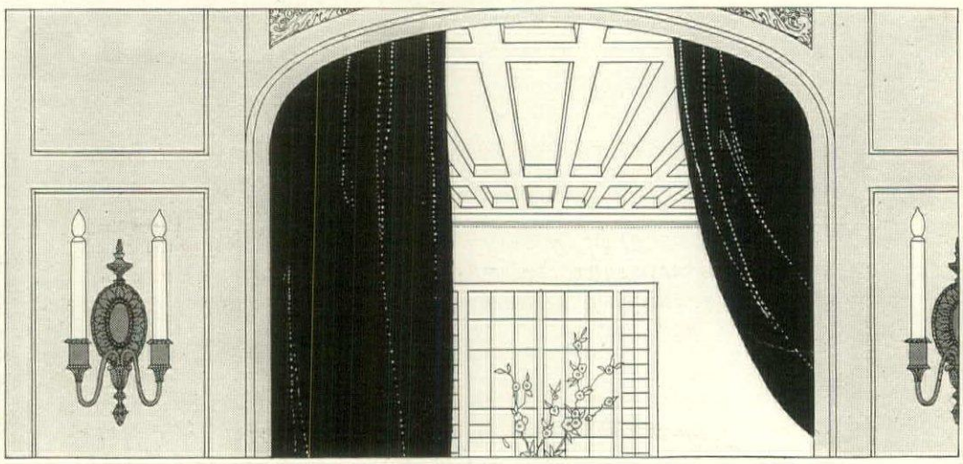
Suitable for either Colonial or English room is a wall sconce supplied in early Colonial brass or Flemish finish. It is fitted for electricity. Courtesy of Wahle Phillips Co.



For the living room or hall, a two light candle sconce. Can be had in antique silver finish or old brass. Made for electricity. Courtesy The Handel Co.

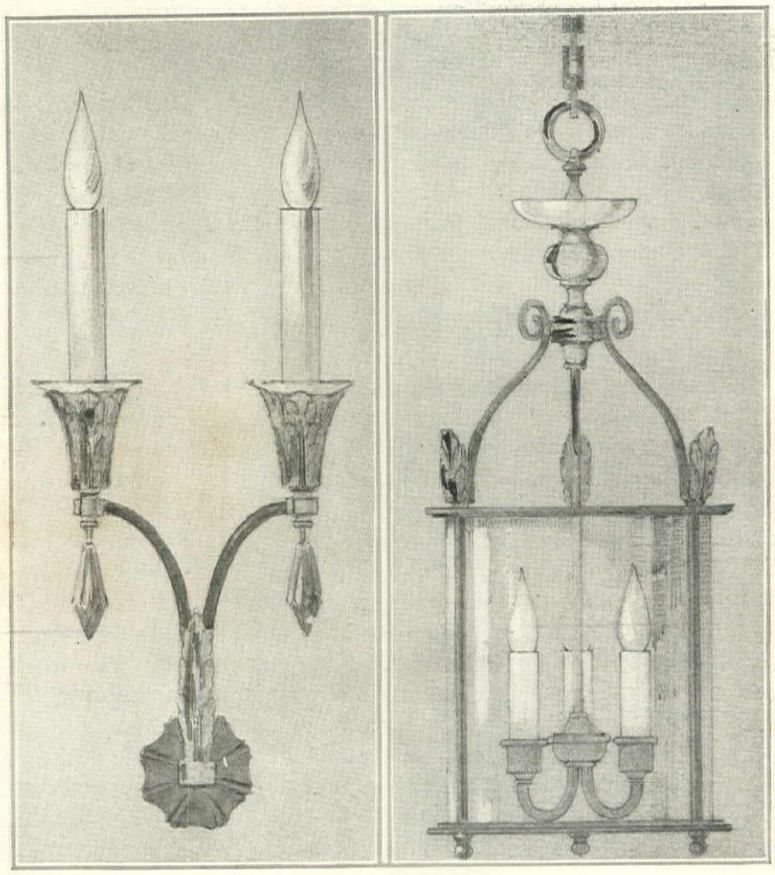


A plain sconce for the bedroom comes in antique ivory or French enamel with color lines. 10" high, 9¾" wide. Shades 3¾" diameter. Courtesy of Wahle Phillips Co.



The design is Colonial, the finish dull brass or verdi antique. These electric brackets can be fitted with electricity or candles. Courtesy of Edward Miller & Co.

A one-light lantern pendant for the porch or sun room. It may be had in verdi antique or matt copper finish with frosted glass. Courtesy of The Handel Co.



To the left, a wall sconce with delicate leaf tracery, which may be had in black and silver, black and gold or enamel with color relief. Crystal pendants add color. To the right, a Colonial design hall lantern, waxed black and antique gold, or natural brass. Courtesy Wahle Phillips Co.

The veranda of the country house supplies a fitting place for this wicker basket indirect light. Cretonne or silk lining. 12" by 10". Courtesy of The Handel Co.

SILK CORD — FLEXIBLE

How a Little Foresight Can Eliminate This Electrical Appendage and Make the Lighting of the House a Finer and a Better Thing

VIOLA BROTHERS SHORE

IT droops listlessly from the chandelier in the living room to the table lamp. It trails its sinuous length along the mahogany baseboard of the music room to the piano light. It pursues its insurance-defying course through doorways and transoms. It crosses the dining room at exactly the height which disturbs the studied placidity of the three top hairs of your head. It dangles impotently from a hook on the kitchen wall awaiting the moment when you, dispossessing the electric bulb from the socket, shall insert the electric iron plug. In color it is a poisonous, harmony-wrecking green, or a white in the past perfect tense. Habitat, everywhere. Few homes are free of its serpentine insidiousness.

Actually, it is a touching little monument to the carelessness with which most home builders treat what really has an important bearing on home beauty and comfort—very important when you consider that the man of the house and most of his guests see more of his home by electric light than they do by daylight.

There is a simple reason for this neglect. The cost of building most houses runs far above the originally planned outlay, and by the time the item of lighting is reached there is very little disposition to do anything but get off as cheaply as possible.

There is also another reason. In view of the recent developments in the field of electric service in the home, not every architect can be expected to have a specialized knowledge of the subject, or do more than treat it in a generally conscientious way. In fact, his electric specifications are sometimes omnipotently vague—little more than "Let there be light!" And there is light—after a fashion.

The Illuminating Expert

The safest course to pursue is to insist on the services of a competent illuminating engineer in planning your electric layout and drawing up your specifications. For a comparatively small sum you may secure the services of an experienced man who has a specialized knowledge on the subject of the requirements of home illumination — not a contractor, electrician or engineer, but an illuminating expert. This is not only logical, but economical as well, since it costs three times as much to install wiring in a house already completed.

The average home builder looks over a set of blue prints in a vague, hopeful manner, and with fine trust and visible relief feels that his wiring needs are being amply provided for when he sees, under the guiding point of the architect's pencil, some marks which represent, say, a center outlet in each of the rooms, a hall light, a drop light for the dresser in the first master's bedroom and—if the architect is in a recklessly generous mood—two base receptacles in the living room.

Then, after the home has been finished and decorated, he finds he needs not only extra lights here, there and everywhere, but provision for practical electrical appliances as well. He calls in a contractor who demands an apparently exorbitant price. This he either pays, watching with mingled emotions the relations between a $2-a-day helper and sundry finer moldings, carvings and plasterings, or he refuses to pay, and resorts to green cord. All this is as common as it is unnecessary, and requires but the proper attention beforehand to be completely eliminated.

Lighting Generalities

First of all, let us consider the general subject of illumination, without going into details of fixtures and glassware. Many experts claim that light from concealed sources, being the nearest approach to natural light, is the only scheme to be entertained. On the other hand, many excellent decorators depend almost entirely upon lamps and artistically executed and shaded light units. Somewhere between these two extremes lies the plane of your own taste, bounded by the lines of your own needs.

Consider seriously what will best suit your individual requirements in each room, and select your type of lighting accordingly. Plan your lighting in a general way beforehand, and if you want a central light and six lamps in your living room, make provision for all six lamps. Do not go about it with the vague idea that you can always have some sort of arrangement rigged up for an extra lamp or two.

Have you valuable paintings in which you take especial pride? Plan for the room in which you are going to hang them and the sort of light that will show them to the best advantage.

Totally indirect lighting is splendid for paintings, since it throws no shadows. Or perhaps you have just one magnificent painting, which you know you are going to hang on the south wall, where it will be the chief point of interest in your room. If it deserves all the attention you have bestowed upon it, it certainly deserves the proper light to bring it out.

It is rather a good idea, in the matter of lighting, not to let your artistic impulses run away with your practical sense. Light, after all, has a distinctly utilitarian aspect. One highly artistic woman of my acquaintance refused to have any electric lights in her dining room, which was pure Colonial, and consequently demanded candles. She found to her dismay that while candle light is charming, there are times when the good old Edison current has its decided advantages, and introducing it into a finished room means a great deal of inconvenience at best.

The wiring of each room is an interesting problem. In the bedroom do not overlook the reading light over the bed or beside the bed on a night stand, and the possible need for a warming pad.

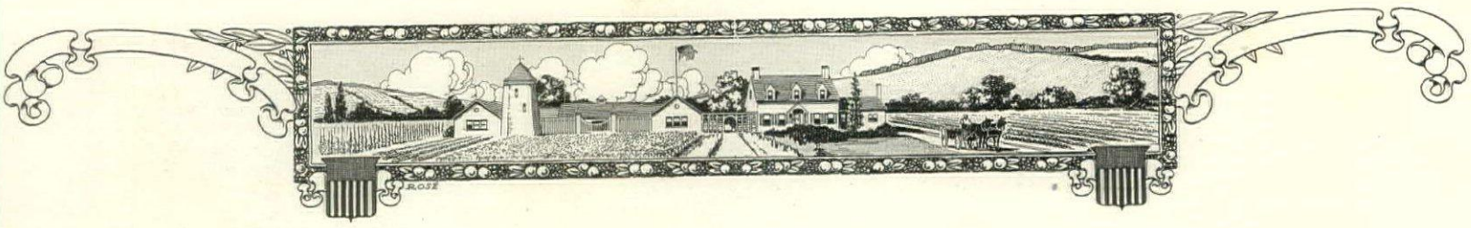
For curling irons, the dressing rooms or the bathrooms should have a convenient connection. There should be one for the vibrator as well. You do not want to unscrew an electric bulb to use it.

What the Nursery Needs

The nursery will need a place to connect the bottle warmer and the heating pad. And if you are not one of the old-fashioned advocates of the experience method of teaching, and believe that Baby can learn from books at a later date all she needs to know about electric shocks, why there are special receptacles into which she can poke a fat, inquisitive fin-

(*Continued on page* 62)

The child-proof floor plug is shocking only to the upholders of the education-by-experience theory



THE FARMER COMES INTO HIS OWN

ONCE on a time the world and his wife thought that war was fought by soldiers alone—men in glistening armor, men in chain mail, a multitude of spearmen and knights in all the colorful panoply of battle.

Nothing was more terrible than an army with banners!

Then arose the great hoax that, at will, bankers could start, sustain and stop a war. God favored the battalions with the heaviest money bags. Wall Street, Lombard Street and the Rue de la Vrillière were held to be the real battlefields.

Nothing was more terrible than an army with bankers!

In the course of the present conflict we have experienced a third readjustment of values; we have discovered that war is sustained and seen through to victory by the men in the furrows. God fights on the side with the biggest crops. Battles are fought and won, ideals attained or lost in the quiet, rolling fields.

Nothing is more terrible than an army with farmers!

♦

HERETOFORE the farmer represented, to some extent, a lower order of being. He was held to be unpolished, unsophisticated, unlettered — and hence negligible. He was a butt for jokes; stubbornly the hayseed clung to his hair. Unevenly matched with capricious Nature, he took what he could wrench from her, and was humbly thankful.

As the attrition of war wastes down the world, we have begun to see that in the farmer's hands rests the ultimate decision. And since we have come to consider his position seriously, we find that for generations he has been deciding many things besides the outcome of war. Back of political strife and the manoeuvering of diplomats, back of economic struggle and the complaints of a million workers has stood the farmer.

The great difference between the present and the past position of the farmer is that previously he did not know that the destiny of nations rested in his hands. Today he is fully aware of his potentialities. No longer can legislation neglect him, no longer can bankers hold him in fee. He is in a position to demand attention and respect. But he has his weakness: he is, at present, the one great race of workers lacking in the ideals of solidarity. When the American farmers shall have banded together for their mutual profit and advantage—and signs in the West show that they are already doing so—the rest of the nation's workers will appreciate the true value of the man who tills the soil. The man at the forge, the man in the mines, the man at the loom—these have demanded and gained a hearing. Certainly the American farmer, who never strikes, is as much entitled to regard as a Polish miner who has not even taken the trouble to be naturalized and is eternally demanding his "rights."

If the war will gain for the farmer a proper regard, then the whole farming situation here in the United States will take on a different aspect and present a different future.

♦

IDEALS may be born in the soul of man, but the attainment of them starts in the soil. Back to that soil must man go to find the ultimate, fundamental things of life. We thought we knew where these were to be found—yet how limited was our vision! We have seen valleys of death where the rivers run crimson and men do noble and magnificent things; we have seen watery valleys down which mighty ships went to terrible destruction before the inexorable powers of the deep. But for grandeur, for strength, for nobility what can compare with valleys standing so thick with corn that they laugh and sing!

We cannot fully appreciate this grandeur of the field until we understand the man who makes it possible. And when we understand him, new light will be shed on the movement which leads men back to the soil and keeps them there.

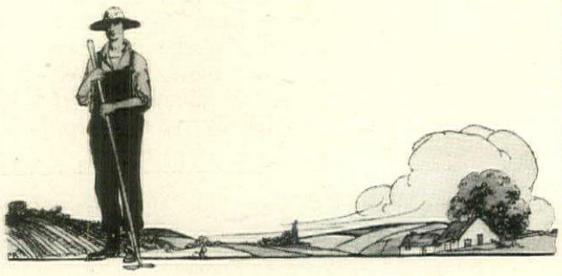
One of the most serious problems we face in America is the tendency of the young people to become dissatisfied with life on the farm. They will follow any legitimate lure for a change in life and more money. One can scarcely blame them. In the past, farm life has not been made attractive, the farmer has not been given the position, respect and co-operation he deserved.

Of late better roads and the automobile, better schools, the newly instituted rural credit system and the ready co-operation of the national and state agricultural departments have all done their share toward making farm life more livable and more productive. It now remains for the nation at large —the man in the street, the men in the trades and the professions—to grant the farmer their unquestioned regard.

♦

THE farmer is one of the few genuine craftsmen left to the world. However much he may avail himself of mechanical aids, the bulk of his work is carried on by hand. Moreover he does not suffer the bane of modern trade specialization; he plows the ground, he plants the seed, he cultivates the soil, he harvests.

Thoroughness cannot be claimed as a modern American trait. Its absence mars our manufacturing, scholarship, and organizations. It leaves our defensive forces in chaos and makes us a mockery to our foes. The future of America depends very much on the ability of the people to acquire some of the steady, patient thoroughness which characterizes the farmer—the thoroughness that soils the hands and gnarls the knuckles and has little regard for appearances so long as it can be depended on for untiring work when national security is threatened.



IN THE TRENCHES

Bill's with the Navy and Tom's with the French;
I was to stay, and I've stayed,
Holding a shallower kind of a trench,
Using a hoe and a spade;
Digging and harrowing early and late—
That's what they wanted me for—
Fighting my battle and pulling my weight,
Maybe a little bit more.

Tom's in the trenches and Bill's on the seas;
Here in my trenches am I,
Tending the turnips, potatoes and peas,
Buckwheat and barley and rye,
Weeding the patch in the glare of the sun,
Plowing from morning to night,
Using a pitchfork instead of a gun,
Working that others may fight.

Bill's on the water and Tom's on the land
Doing their duty, I know;
Back of them all in my trenches I stand—
I, with the spade and the hoe—
Back of the Army and back of the Fleet,
Back of the forge and the mine,
Here with my legions, the corn and the wheat,
Holding the uttermost line.

ARTHUR GUITERMAN.

GILLIES

THE DIVERSITY OF STUCCO RELIEFS

The end view of the residence of Oscar Schultz, Esq., at Locust Valley, L. I., will generously repay study. It presents an unusual diversity of stucco reliefs. Here wide overhanging eaves and projecting windows contribute the element of shadow; half-timbered work gives variety of color and the molded chimney affords relief of line. Add to that the urgent beauty of vines, and you have a remarkable picture. H. Craig Severance was the architect

OUR EARLIEST TYPE OF FURNITURE

Chests, Caskets and Coffers Wherein Feudal Housewives and Brides of Old Kept Their Treasures

ABBOT McCLURE

NEXT to the bed whereon to sleep, the chair whereon to sit and the table whereat to eat, the chest is the earliest piece of furniture we possess.

Without it, whatever our forefathers might have done, our foremothers certainly could not have kept house. A house without a chest—just as now one without a closet—would have been as impossible for the average family to cope with as it would have been hard for a man to get along with a suit of clothes in which the pockets had been left out. In the days before closets or cupboards or wardrobes were thought of—and that is not, after all, so far back in history—the tidy housewife's idea of "a place for everything and everything in its place" unquestionably was the chest, the family hold-all.

The Classes of Chests

Chests, caskets and coffers, all belong to the same ancient and honorable family. The general definition fits each,—that of a box of wood or metal with hinged lid.

The casket is least in size, usually excels in delicacy of workmanship and richness of ornament, and is generally designed to hold jewels and other precious articles.

The coffer, which is the predecessor of the modern safe, is larger than the casket, and may vary in size from the dimensions of a small chest to an article of ponderous weight that would deter anyone from attempting to budge it. As the coffer in early days was really the strong box, or safe-deposit receptacle, the chief requisite in its construction was strength. We find, therefore, that it was bound about with massive bands of metal, riveted together and supplied with locks of sufficient size and intricacy to thwart attempts at picking and stealing by the household thief or bolder assaults of armed robbers.

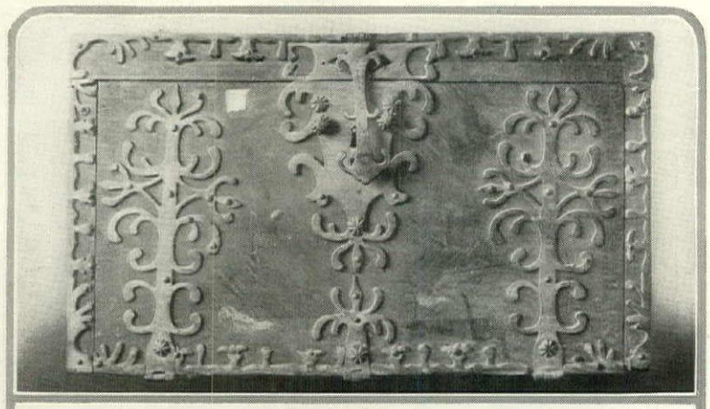
Last of all, the common household chest, with its manifold uses, was most plentiful in its distribution and appears in all sizes, shapes, and materials.

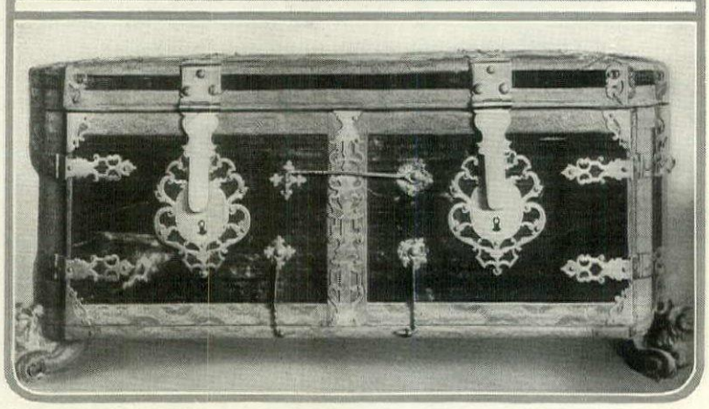
Whatever its descent, we may be certain that the chest is the direct ancestor of cabinets, closets, presses and chests-of-drawers. It was evolved as a practical and tangible answer to the eternally pressing question of "where shall things be put?" a question prompted by the instinctive and subconscious conviction of the primitive housewife that order is Heaven's first law. It came in answer to the demands of necessity long before architects had bent their efforts to contriving cupboards and closets and sundry other kinds of convenient storage spaces, long before cabinet-makers had cunningly devised all manner of drawers, pigeonholes and shelves where small movables might safely be stowed.

Still a Place for It

Notwithstanding all our present facilities for storage, there is still plenty of need for the chest. It is by no means completely superseded in either usefulness or decorative value. Let us look for a moment at the kinds of chests most readily available.

(*Continued on page 70*)

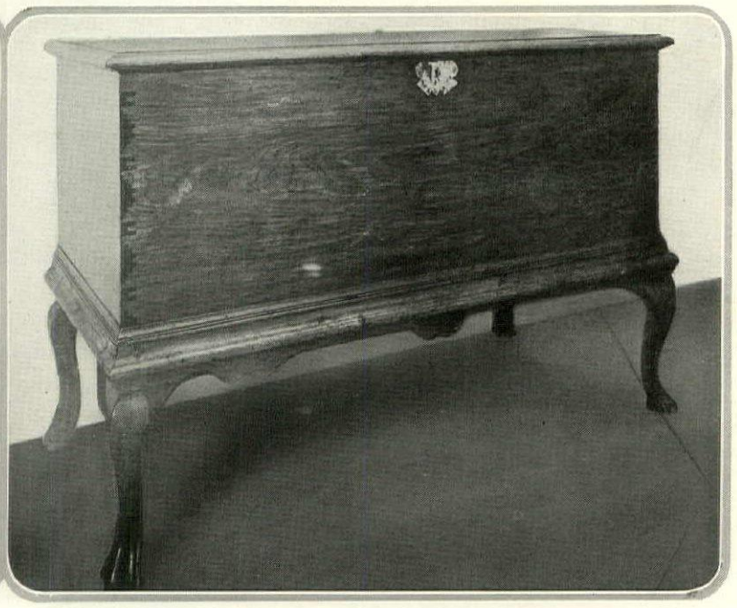




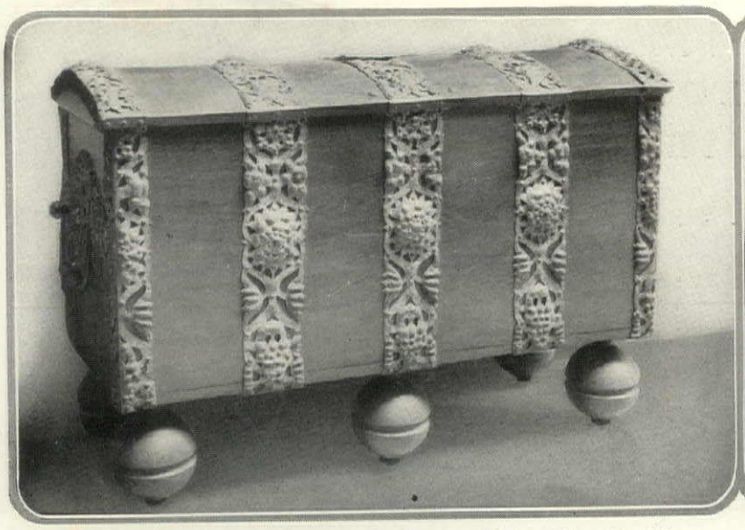
The chest above is an excellent example of Spanish workmanship. The wood is veneered and bindings are brass

The Turkish chest to the left bears a slight resemblance to the Spanish chest above. It is covered with velvet and gold

A 17th Century oak chest shows bun feet and decorative panels of applied molding. There is a distinct Jacobean feeling about the design. Courtesy of the Pennsylvania Historical Society



A rather unusual type is represented by a late 17th Century or very early 18th Century Bermuda cedar chest. The cabriole legs, shaped apron and decorative dovetailing distinguish it



From out of Sweden comes an old wedding chest bound with decorative pierced metal bands and resting on curious ball feet. Courtesy of Pennsylvania Museum and School of Industrial Art

Among the Pennsylvania Dutch the dower chest was a familiar piece of furniture. This is an old chest repainted in the old Bavarian manner in brilliant colors by Abbot McClure

The Italian cassone reached great decorative height in the 16th Century. This Florentine example has relief designs on wood, gilded. Painted panels

Both chests above are of German origin. They are bound in iron. The smaller has a decorative panel which shows an early Oriental influence

The cassone above and the one directly below constitute a pair of Florentine chests richly decorated with gilded relief work and painted panels

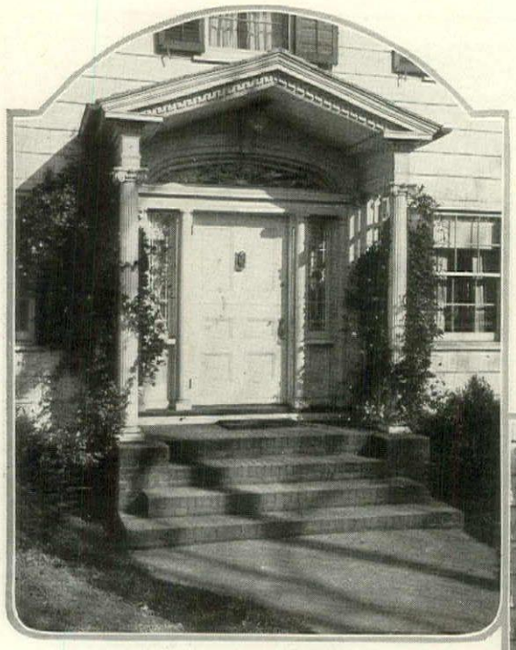
In South Germany the feudal chest was a wonderfully wrought affair. The box to the left is iron banded with floriated strip and rosettes and decorated with painted panels. Note the old padlocks

The flat or indented carving of this 17th Century oak chest gives it a remarkably decorative value. It is wood-pegged throughout. Courtesy of the Pennsylvania Historical Society

Another example of the Pennsylvania Dutch dower chest shows the characteristic coloring and design of the decoration. It bears the owner's name above one decoration and is dated 1785

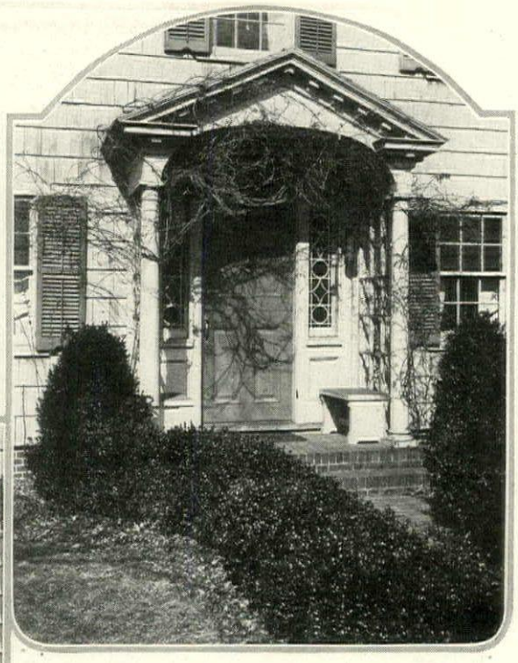
THE EXTERIOR OF COLONIAL HOUSES

WILLIAM B. BRAGDON



The Colonial exterior follows the rule of marking the main entrance at the center of the house by a simple porch. This is on the residence of Robert J. Mix, Esq., at Cranford, N. J.

The entrance porch on the residence of Williamson T. Carothers, Esq., at Netherwood, N. J., is a copy of an original design. Hollingsworth & Bragdon, architects of all houses on these pages



On the residence of John W. Banks, Esq., at Bridgeport, Conn., the entrance becomes a modified porch, roofed in and supported by columns and latticed walls over which vines clamber

IN a previous issue, the plan of the Colonial house was discussed. This article proposes to consider the Colonial exterior.

Any exterior, or elevation, is governed by its floor plan, and the most successful designs express on their exteriors the general arrangement of the interior.

The Colonial exterior follows this rule in marking the main entrance at the center of the house by a simple porch, either in the form of a roofed projection supported on slender columns, or a pilastered frame projecting but slightly from the face of the building. From this must be excepted the Southern examples, which are provided with a porch across the entire front, or in the more pretentious houses with the two story portico. All examples, whether in the North or South, make the entrance the chief architectural feature of the exterior, by delicate detail of cornice, leaded glass side lights and transoms, fan windows, door knockers, and wood or iron balcony railings. The entrance porch roof is usually gabled, to correspond with the main roof of the house.

In grouping the windows at the right and left of the entrance, consideration of the one-room treatment on each side has been borne in mind. As a result these windows, though separated, form one composition. This does not mean that they are noticeably tied together in pairs, but they are arranged to foster the idea of a unit, expressing their relationship to each other and to the room beyond. An example of this is furnished by the house in the lower right corner of this page. Where the house is small, single windows are used.

The roof of the Colonial house is gabled, or hipped in the case of the larger house; and a roof with a break near the top followed by a flatter pitch to the ridge, known as a gambrel roof, is often constructed where dormers are needed for attic windows. These dormers are always small and are subordinated to the main roof mass. Most roofs were shingled but many brick

Texture was given the walls of old Colonial homes by the use of hand-hewn shingles. This same charm is imparted by them to the modern residence of Louis A. Mathey, Esq., Cranford, N. J.

In grouping the windows at the right and left of the entrance consideration of the one room treatment is born in mind, so that these windows, although separated, form one composition

Where porches flank the ends, the column and cornice treatment of the entrance is repeated, but usually the side porch roofs are flat decks. Residence of Dr. Frank Moore, Rahway, N. J.

Where the house was built of brick, this material was usually of a simple, dull red, uneven in form and color. Residence of Isaac Newman, Esq., Elizabeth, N. J.

houses had slate roofs, an example frequently followed in modern work.

The materials employed for walls were shingles, clapboards, brick, stone and sometimes stucco. The exposed foundation, or underpinning, and the exposed chimneys were usually brick. Frequently this brick was veneered with a cement coating, or was whitewashed, producing beautiful results where age has chipped and peeled it in irregular patches.

Where porches flanked the ends, the column and cornice treatment of the entrance was repeated, but the side porch roofs were usually flat decks crowned with low balustrades.

Roofs are gabled or hipped; and a roof with a break near the top followed by a flatter pitch to the ridge, as shown at the right below, is often constructed. Residence of Frank T. Staples, Esq., Bridgeport, Conn.

The main cornice furnishes us with some of the most interesting ornament of the Colonial style. Always small in scale and refined, the parts are so designed that they fairly sparkle along the eaves, thus breaking up the monotony of the plain walls and plainer roof. Several of the houses on this page illustrate the point.

Fenestration has always born an important part in design, and Colonial elevations are no exceptions. Aside from their careful grouping, the trim, division of glass lights and the blinds are important. In most cases the window has a flat, narrow trim, al-

(*Continued on page* 64)

The roof balustrade is found on many old New England homes, where it was known as "The Captain's Walls." The Carothers' residence at Netherwood, N. J.

Balance is the keynote of the Colonial design. There are chimneys at each end, and each end terminates in a porch, open or enclosed as here in the Mix residence at Cranford, N. J.

THE CLOSET END OF IT

How a Little Discussion of Odd Corners with Your Architect May Result in the Eventual Fulfilment of Heaven's First Law

By GRACE NORTON ROSÉ ♦ *Drawings By* JACK MANLEY ROSÉ

THE man of the house rarely concerns himself with closets, until inconvenience brings him face to face with the lack of them. The woman of the house nearly always makes an instant appraisal of the closet space of a prospective home. The wise architect, a man who has acquired the feminine point of view but who aims to please the master of the house as well, avoids cutting into his big spaces and cluttering his house with strange passageways and interfering doors. He knows that there must be closets, but he tucks them away in the least obtrusive corners.

In these days of national economy, the utilization of waste space has the appeal of the "efficient." It is easy enough to proclaim that there ought to be no waste spaces, but let anyone try to build a house without them! If you carefully watch your building in the process of construction, you may discover your carpenter ceiling up all sorts of under-the-eave spaces, between-wall jogs and attractive little poke-holes that might, with some ingenuity, be used to great advantage. It is nearly always too late, as the nails are going in, to make the most of these discoveries, but earlier in the construction a systematic examination of your house with the architect might be well worth while in ultimate satisfaction.

In our complicated scheme of things there is much that clutters a house. Many kinds of closets are needed for the attainment of restfulness in your rooms.

Where Closets Are Essential

Take for the first instance that indispensable hall nook for outdoor wraps, motor trappings and rainy day attire. What a bore it would be to keep all those utilitarian articles with our choicest garments upstairs; and what a relief to be able to shed them somewhere downstairs upon entering the house! It is an excellent thing to have this closet ventilated, tiled and roomy so that damp garments may hang there instead of being draped over all the available furniture. It should, of course, contain those unfortunate articles of furniture, the hatrack and umbrella stand.

An under-the-stairs closet, lighted and used as a telephone booth, has great advantages, and probably completes the hall equipment. There are houses where the bottom stairs have been utilized as little drawers in which shoe and hat brushes, whisk brooms, driving gloves or other motor appurtenances may be kept. Concealed by the moldings and panelings common to stairways, and drawn out on the side, they are not nearly as absurd as they may sound.

The combination of settle and china closet is especially feasible when the living room opens into the dining room. It also serves instead of a partition to define the rooms

The living room and the library, of course, need book shelves; since many careful housekeepers prefer keeping their books under glass, it is well to build in bookcases wherever possible. On either side of the fireplace is an approved location. The illustration shows a scheme that is economical of floor space and very practical in a low ceilinged room. Where the settle provides the separating wall between living and dining room, as in this same illustration, china and glass cupboards may be added on the dining room side.

Concealed radiators offer an excuse for window seats, and these are often employed in the glassed-in porch or breakfast room. If they are ever built in a room used by children, they may hold playthings.

The dining room needs its share of closets, and nothing is more alluring than the quaint corner cupboards of Colonial days. Since these are not to be picked up out of their proper environment every day, thanks to the returning sanity of their owners, they are often built in. Dining room corners are not extremely useful and to utilize them thus means space economy.

A butler's pantry, as we all know, should be practically all closet, providing that there is ample counter room upon which to set the dishes removed from the dining room, and an adequate sink in which to wash them. Open shelves for dishes in everyday use, and cupboards for fine glassware and extra china are quite necessary, as well as closeted shelves for linen, and space for such dry groceries and provisions as it seems wise to keep in a butler's pantry. It is often practical to keep the bread and cake boxes there, utilizing otherwise waste space.

No matter how many ideal kitchen cabinets you possess, the kitchen must have a cold closet for the refrigerator and numerous shelves. A closet for vacuum cleaner, brooms, and all the requisite instruments of dust chasing is a good thing, as is a laundry closet for articles appertaining to wash day.

Upstairs Arrangements

Upstairs, while space for clothing seems of uppermost importance, bed linen and cleaning things should have their place. Built-in wardrobes are much in favor, and their very shallowness is an asset where clothes are concerned. Sometimes the eaves permit of a series of drawers let into the wall, or hat box storage spaces and shoe cabinets. A window seat that, instead of a lid that lifts, has a side that drops out on the floor and displays the footwear arranged on a double shelf, will be found a great convenience.

Of course, we are all familiar with the medicine chest set in between studs in the bathroom. Other shallow cupboards could be fitted very usefully, especially in the kitchen and pantries. Sliding panels in the dining room and boudoir give endless satisfaction. These panels may hide a small wall safe, a laundry chute, a dumbwaiter, shoes and slippers, sheet music, cocktail mixings, sewing paraphernalia, sporting gear and the like. It is said that this is an age of few subterfuges, but it is also an acknowledged fact that for beauty's sake much is covered up. A tiny slot in the bottom shelf of the medicine chest will carry old safety razor blades down into the partition where they can do no harm. A shallow cupboard, like a second medicine chest, may be set in the wall near the floor at the head or foot of the bath tub to hold extra soap, cleanser or ammonia and cloths for cleaning the fixtures, things one wants always at hand, but that are unsightly when in evidence.

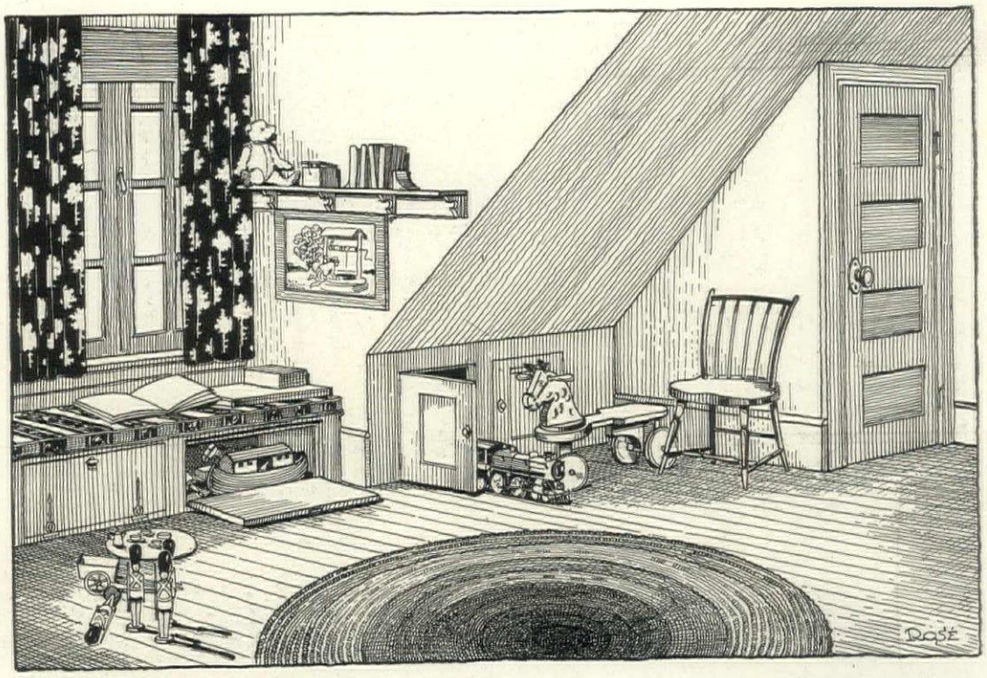
Under the Eaves

In the nursery or play room, under-the-eaves space may be used as cupboards for toys. As little folks love to play about on the floor, lack of headroom does not at all interfere with their comfort. Low closets with rows of books placed at a convenient height for the kiddies to hang things on, inculcate the habit of orderliness. The low

window seat with the drop front may be used to advantage both for the tucking away of games underneath, as well as the playing of them on top.

In any half-finished room or semi-attic where low space under the eaves is available for the storage of odds and ends, an excellent scheme is to block this section off with a removable partition of thin tongue and groove boards or of wallboard. The whole space may be opened up to light and view by the removal of separate pieces that are only held together by little turn bolts. Even trunks and furniture may be piled in there, thus covered from dust and observation so that the rest of the space may be utilized as an extra room.

There is hardly anything in the housekeeper's life more satisfactory than plenty of storage place, unless it be the elimination of the odds and ends that need storing. Since many of us have not yet departed from the habits of thrift that our grandsires and grand-dames handed down to us, we still go on accumulating things that have associations, or may at some far-off time become useful to us.



Order is the nursery's first law. Closets under the eaves and beneath window seats will help to enforce it. They give the child a place within his reach to keep his toys. Then, too, they make valuable use of waste space

Places Indispensable

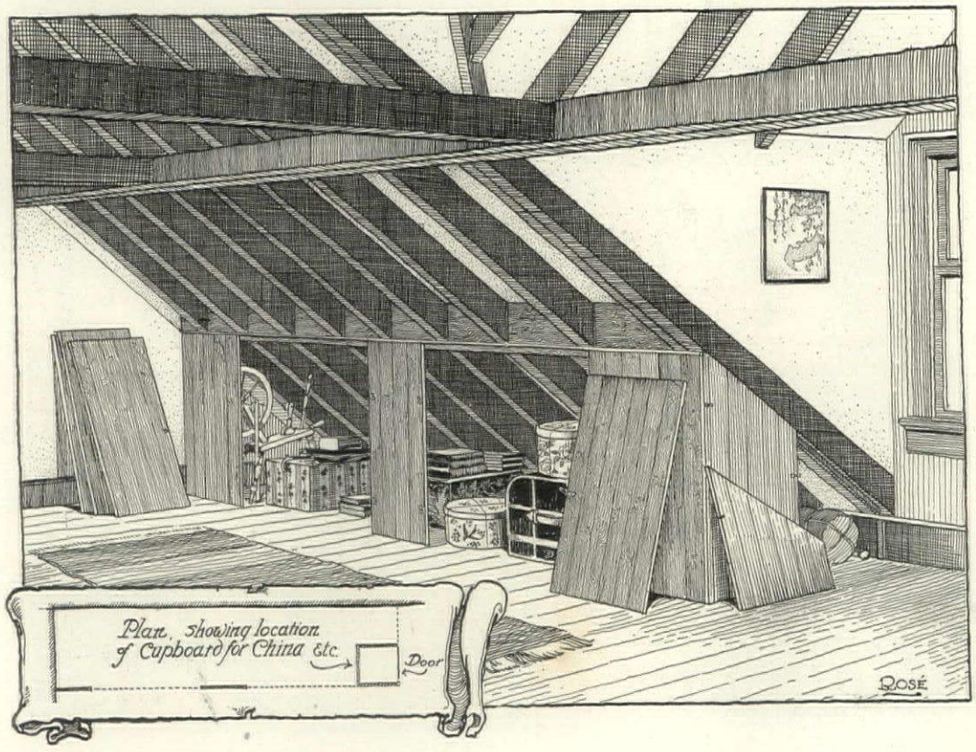
We are not all able to send off our winter garments to cold storage, and the endless bundles that have to be taken care of during the warm months need space. Then extra closet room is a requirement in these days of motoring, when it is necessary for the average country householder not only to keep in constant action some three layers of outer garments for each member of his family, but also to have on hand sufficient extra wrappings to cover the week-end guests who arrive in their city clothes. What harassed housewife, beset by bulging closets, crammed with motoring togs and her husband's old clothes that are kept from month to month for that mythical fishing trip, or for the gardening work that there never is time to do, has not wished that her house were either all closets or else that the habit of clothes had never been adopted by the human race!

Still we go on wearing things and acquiring things, and it is rarely that our homes grow larger to meet the demand. Since the simplification of life is not an American trait, it is well to anticipate future needs.

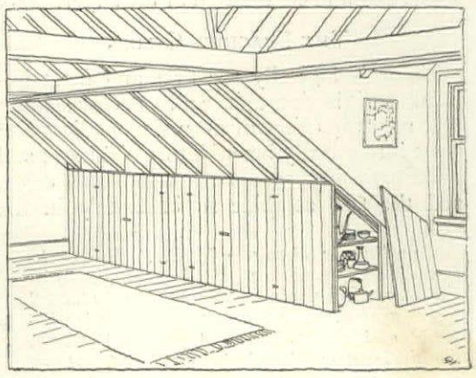
The joy of unlimited closet room is hardly ever realized. When the architect has so decidedly to curtail his delightful scheme of things as they should be, the better to suit your wildest stretching of the house-building appropriation, closets suffer along with the rest of the plan. Since your fine large living room must be five feet narrower and at least ten feet shorter, your despair is so deep that it does not take into account at all the fact that this closet must go or that one lose its depth. There are so many things to think about at this trying time that it is only an extreme detailist who can keep his mind focused on closet room.

But beware of sidetracking this matter altogether, and when weightier questions are settled bring up the discussion again. Consider them, review them, hunt them out and utilize them, these corners that you may come to value greatly, in order that your family may rise up and bless you.

It is singular the satisfaction we take in closets. No matter how well convinced we may be of the utter fruitlessness of accumulating belongings or how reduced to an adequate minimum our wardrobes are, in the course of a few years of living things will pile up distressingly and we have to take care of them somehow. How better than in this self-same repository for goods and chattels? In with them, then, and shut the door! Ah, the skeletons the closet hides, the treasure it conceals, the bits of human character it contains! Surely someone has written an essay on this subject; someone has sung the praise of closet space.



The average attic storeroom is the bane of the housewife's life. The cast-off and unused things of the household are stacked there, irrespective of their purposes or call to service. Moreover, the room generally presents such chaos as to prevent its being used for any other purpose than a "glory hole." One method of handling the situation is to partition off a corner under the eaves with tongued boards that can be readily lifted aside. The trunks can go in one section, the hat boxes in another, and the old china can have a safe corner to itself



SUCCESSFUL SMALL LIVING ROOMS

WINIFRED FALES and
M. H. NORTHEND

GILLIES

Light, plain wall surfaces give the small living room the semblance of size. This can be further augmented by using only the necessary furniture and grouping it in centers. The radiator seat in the corner and the window group are interesting

THE problem of decorating and furnishing the small living room is a fascinating but not an easy one. There is no kindly distance to lend enchantment in the room of limited dimensions. The single discordant chair cushion, the one picture too many, the gimcrack ornamentation of the mirror frame—all of which might pass unnoticed in a larger room—stand out as glaring and unforgivable offenses. Add the fact that in the little house the functions of living room, reception room and library are not infrequently combined in a single apartment whose size, perhaps, does not exceed 18′ by 20′, and the difficulty of the problem is multiplied by the obligation to assemble within this restricted area the furnishings characteristic of three separate rooms, while yet maintaining an illusion of spaciousness where most emphatically spaciousness is not.

Paradoxical, truly, is the situation, but not impossible of achievement; for there exist within reach of all, four magic talismans which supply a means of surmounting every obstacle. Their names are color, illumination, scale and elimination of the superfluous.

The Spacious Colors

Color is logically the first and most important of the four, since a bad color scheme will ruin the effect of even the costliest and most intrinsically beautiful furnishings; and illumination is so closely related to color, and the two combine so intimately in the creation of the elusive quality we term the "atmosphere" of a room, that they hardly can be considered apart.

The walls of the small living room supply the keynote of the decorative scheme. Strong colors, deep tones, and bold patterns which contribute stability and richness to the large room, are overwhelming in the small one. Here the prevailing tone should be light rather than dark, because light colors—especially grays, blues and greens—have the effect of pushing back the walls and thus making the room seem larger. The horizontal division of the walls by means of a dado or wainscot is another aid in producing an illusion of spaciousness, and if the surfaces are not too much broken up by doors and windows, paneling may be introduced with equally happy results.

Smooth-textured walls recede, whereas very rough ones advance. Hence flat paint makes a desirable finish for the small living-room, especially since the wall area is so limited as to prevent monotony. Newer and more decorative, however, are the blended effects produced by dotting small irregular patches of different colored paints over a neutral ground, and wiping or patting the surface with bunches of rags until all definite outlines are merged into the background. In the finished wall, the ground color predominates but is shot

The color scheme of the room to the left includes black carpet and hangings, light silver gray walls with panels outlined by narrow black moldings, wrought iron fixtures and black framed prints

NORTHEND

Paneling is always effective. It can be done with wood, wallboard and molding or just molding laid on the wall and stained or painted. The fireplace grouping is simple and comfortable. A few well-chosen objects are placed to good advantage.
Kenneth Murchison, architect

GILLIES

SCALE, COLOR AND FURNITURE GROUPS

through with glints of harmonizing colors which catch the light and give texture and variety to the surface.

Similar effects are obtainable in wall-papers, but of course it is not always possible to secure precisely the desired combination of colors in this medium. Plain papers, especially in the various fabric finishes, are well suited to the small living room, as are fabrics such as grass-cloth and damask, but the problem of a patterned paper is a little difficult. Small figures have the effect of contracting the walls, and very large ones are mutilated and rendered meaningless and absurd when hung in a room whose wall surfaces are divided into small areas by doors and windows, or tall pieces of furniture. The safest choice, perhaps, is an all-over pattern free from violent contrasts of tone or color, having figures of medium size whose outlines are softly blurred. Very narrow, closely spaced stripes are also effective, though broad stripes, especially in strong colorings, pull the walls in. For those whose tastes incline to things Oriental there are quaint reproductions of antique Chinese patterns.

With medium light walls as a foundation, it is not difficult to build up a color scheme which will emphasize the good points of a room. Thus, a cheerless, poorly lighted north room can be made habitable and inviting by filtering the light through hangings of gold gauze and painting the walls a light, warm, luminous gray. Gray-brown woodwork and floor, a plain dull green rug, and green-painted furniture of a lighter tone with light purple cushions the color of shadows on grass, would create perpetual summer in such a room.

NORTHEND

Cream painted woodwork and mulberry brocade panels give this small living room a distinctive background. The beautifully carved mantel is the focal point, of course. The space saving groups have been successfully observed

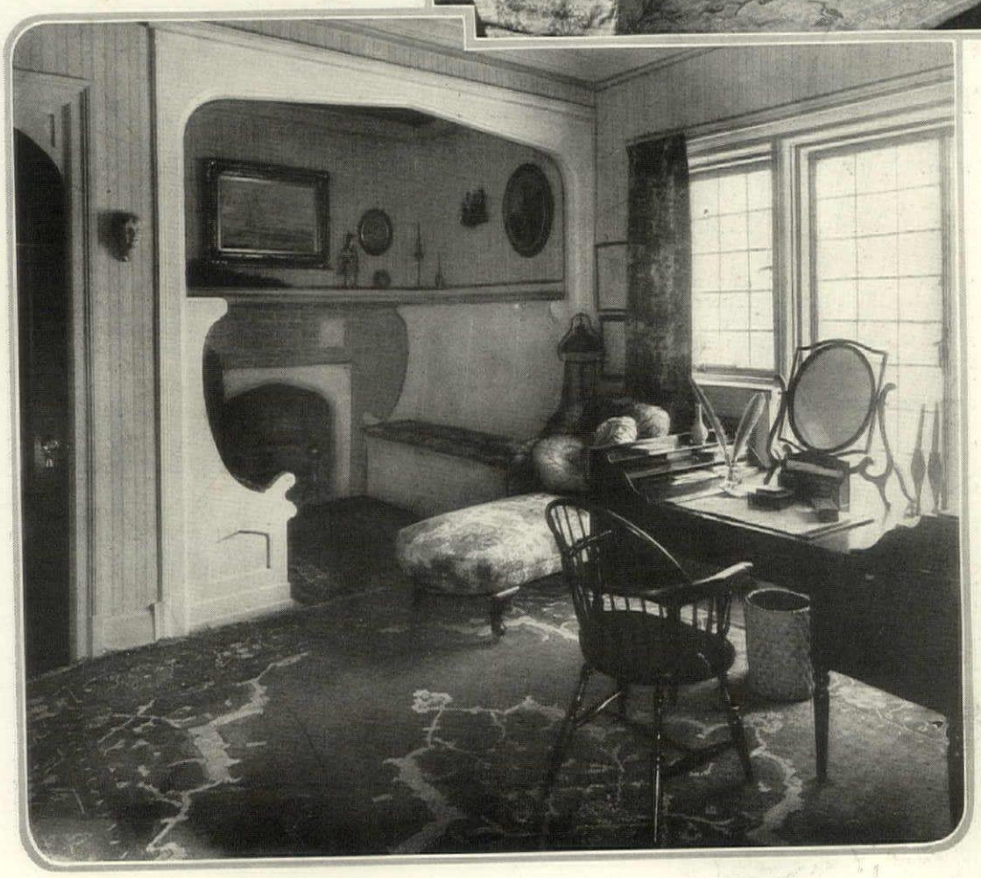
Proportion is a necessary element; no one object should dominate the room. Thus the scale and lines of the fireplace in the living room to the right preserve a pleasing balance and unity

The adaptability of grays was well illustrated in a small living-room recently completed for a dweller in one fashionable suburb of New York. Here the conditions were the reverse of those described above. The room was lighted by a triple window that occupied nearly all of the south side, and the illumination was increased by French doors on the west and north, which opened respectively into the sun parlor and a well lighted hall. The problem here was to temper the sunlight which filled the room with blinding radiance, and to produce a feeling of coolness, even in hot weather.

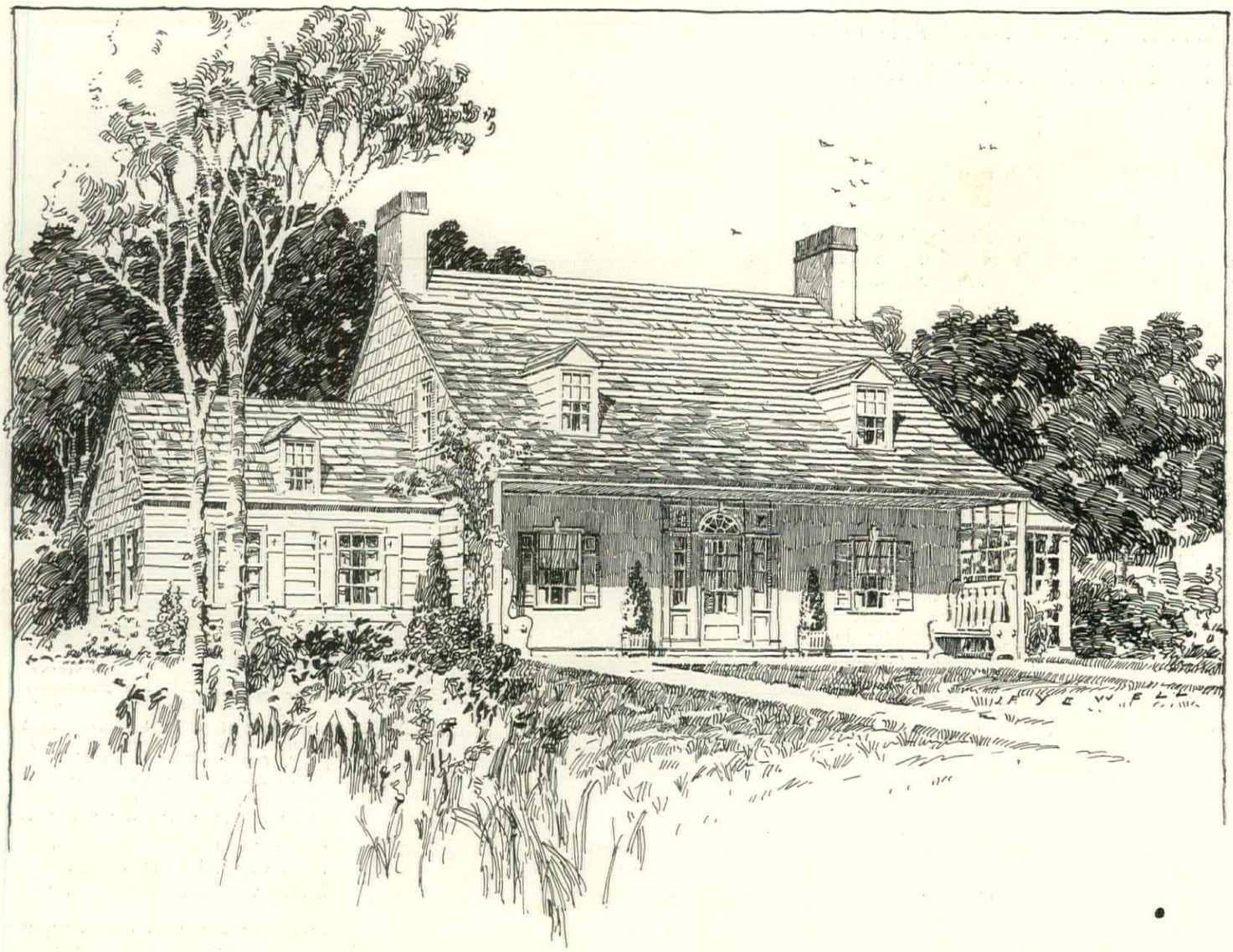
The Furniture and Fitments

The walls were divided into panels outlined with simple wood moldings, and treated with a flat paint in two tones of cool, shimmering silver gray. The woodwork was painted a slightly deeper gray, and the floor finished with a blackish gray stain and nearly covered with a plain rug of deep, Chinese blue. Oxidized silver side brackets lighted the room at night.

(*Continued on page* 66)



The inglenook always adds a variety of interest to a living room. Its successful use, of course, depends on the proportions of the room itself and the location of the fireplace. In this case it forms a comfortable and pleasing alcove. Cooper-Williams, Inc., decorators



The long sweep of the roof is carried down to form the rear porch. A Colonial entrance dignifies this piazza. Balanced windows and settles at either end of the porch give a nice symmetry. The service wing is complete in itself. At the other end is a piazza with trellis side and a stone, brick or tile floor

A BOW DUTCH COTTAGE IN SHINGLE OR CLAPBOARD

Designed for HOUSE & GARDEN

By AYMAR EMBURY, II

THESE drawings show a house which is a cross between a Dutch farmhouse and a bow window and ought to be named "Bow Dutch" because of these two things. It probably isn't a name that very many people will like, but it is, I believe, a house that very many people will like.

It has many of the faults that an architect commits when he is left to himself, without the guiding hand of a client to lead him in the way he should go—and I am glad that it has them all.

WHEN House & Garden asked me to make these drawings, I tried to do another neat little cottage with all the rooms on corners and all of proper sizes, with a big hall and a fine staircase, and good kitchen, and everything else that everybody ought to have; but I found that I had done so many neat, tidy, comfortable, pretty-pretty cottages, that I was sick of them. So I made up my mind to do what I would like to do, if I had a little house like this to build for my own occupancy.

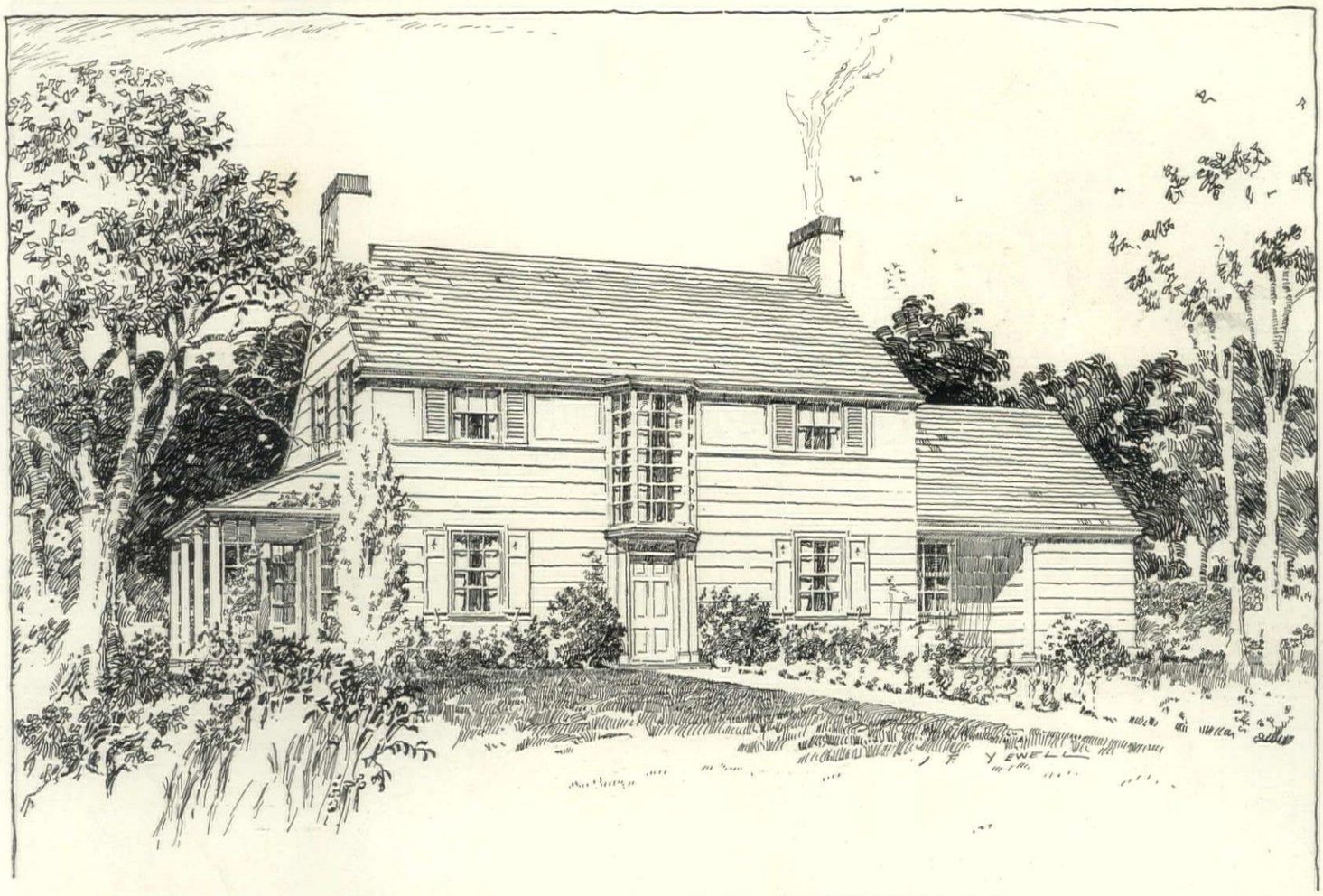
IN the first place you say it hasn't rooms enough. The bedrooms are not enough for a house of this size. There is no room for a large family of growing children, nor for a great number of week-end guests, both of which everybody wants, or at least, is supposed to want, in the country. There is only one maid's room and there are three bathrooms; that may seem too many for such a small house. You enter from the front door into a little cubby-hole and go upstairs between walls. It isn't the light, airy, gracious and picturesque entrance that we want to show our guests. More than that, the ceiling of the hall probably isn't over seven feet high. You have to go up steps to get into the dining room and living room. There is no connection from the maid's room part of the second floor to the owner's part, and if the maid has to answer the door bell she has to go all the way around through the pantry and the dining room to get there. It is all wrong, and I know it and I admit it before I am told.

NOW let us see if there is any reasonable excuse for so foolish a performance or at least why the house was designed in so absurd and illogical a way.

In the first place, take the entrance. One comes into a little narrow hall, very low ceilinged and probably arched, and steps up into the dining room in front or into the living room on the left. So far it's simple enough.

The stairs are tucked away opposite to the living room. It is just as inconvenient as many of the New England farmhouses or old English cottages and would probably be just as charming. And if you do go up the stairs you find yourself on the second floor in a great bow window with glass extending almost to the floor—but what a place that would be to sit and sew, and to grow potted plants (probably geraniums), and what a delightful surprise to emerge upon this great, light, airy space from the narrow enclosed stairway.

THE living room is not entered by an open arch, but through a little door. It is a long low room, probably with rough hewn beams in the ceiling and a low white wainscot at the level of the sills of the windows. The fireplace is big for the room. French windows lead to a stone paved porch, and windows at each end, right in the center, light it admirably without interfering with probable furniture spaces. The dining room has a glass door with side light opening on to the paved loggia which in turn leads to the garden, and from the dining room a small door opens to the study, corresponding to a similar door to the pantry, with a china closet in the middle. It ought to be very pleasant—that dining room.

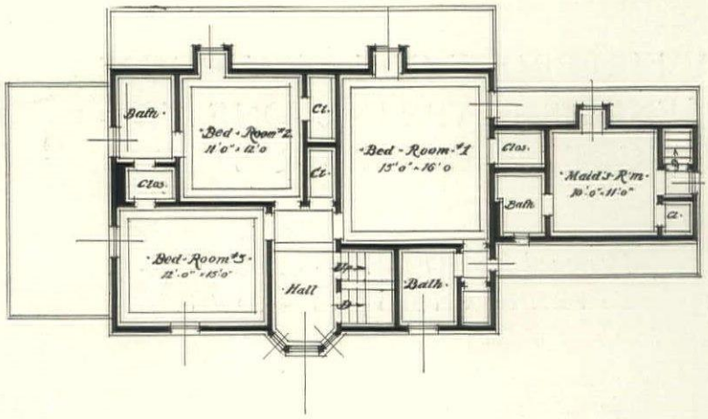


On the front a long bow window, extending the height of the second story, is the unusual departure from the Colonial design which distinguishes the house. It affords a light hall which can serve as sitting room or sewing corner. Plain panels are used instead of shingles on the upper spaces beneath the eaves. The little service porch is a convenient feature

THE service part isn't, after all, so bad. The kitchen door is on the street side of the house, but the porch to which it opens is recessed like that of an old farmhouse and shades and conceals the sometimes unhappy aspects of the kitchen. Across the end of the house a small staircase leads to the maid's room in the second floor and under this staircase, other stairs go down to the cellar which can be entered from outside as well as from in, so that there is no open areaway to fill up with snow in the winter or dust and leaves in the summer.

The maid's quarters in the second floor are small but very complete, and with a house the size of this, there isn't, after all, any real reason why the maid should get to the main rooms without going through the ground story. The owner has all the best of it; a good sized corner room, big bathroom and plenty of closets, with one small room next to it and a corner guest room on the opposite side; the latter two rooms connecting to a single bath which, by the way, ought to have double doors opening into each bedroom, for convenience's sake.

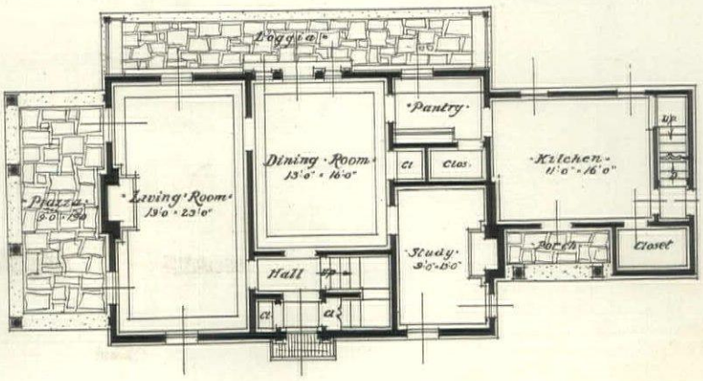
Upstairs provision is made for three bedrooms and two baths in the main part of the house, and a maid's room and bath in the service wing. Closets abound. Stair space is reduced to the necessary minimum, making the rooms of generous size

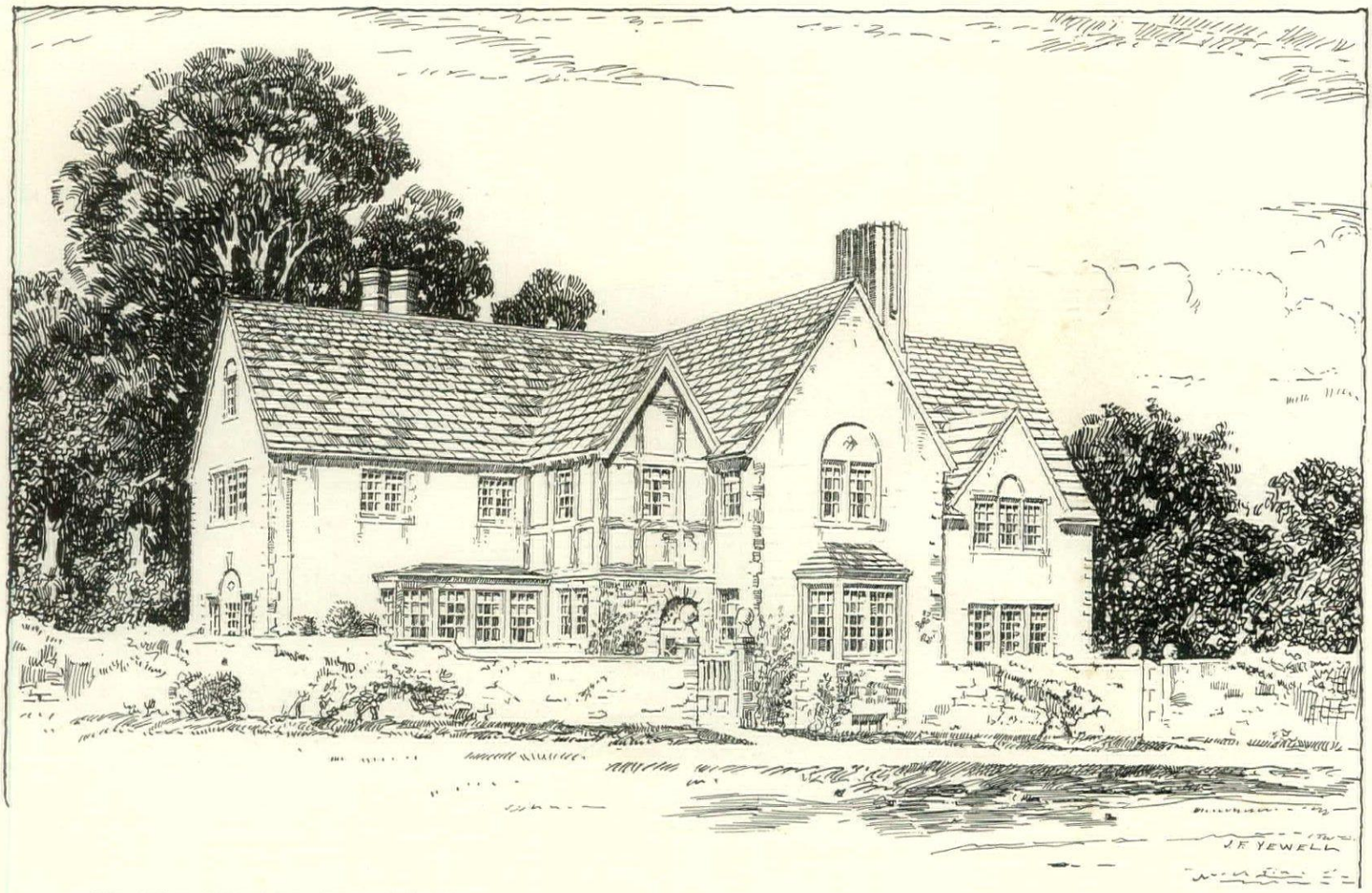


THE outside of the house would be of wide shingles, painted white, with green blinds and a dull brown roof. The porches and piazzas ought to be paved with rough worn flagstones and borders of brick or of cut stone. I believe that with reasonable care the house can be erected safely under $7,500, although in these unsettled days it is quite difficult to make even an approximate estimate of the cost.

It is the sort of house that nobody would want for himself, but everybody would be glad to have in the neighborhood unless you happen to be the sort of person who believes that a little house is a little house, and not a miniature replica of a big one.

The lower floor has a house depth living room and a dining room, both up two steps from the entrance. A little study with a fireplace occupies one corner. In the other corner is the pantry. The service wing holds kitchen, closet and servant's stairs

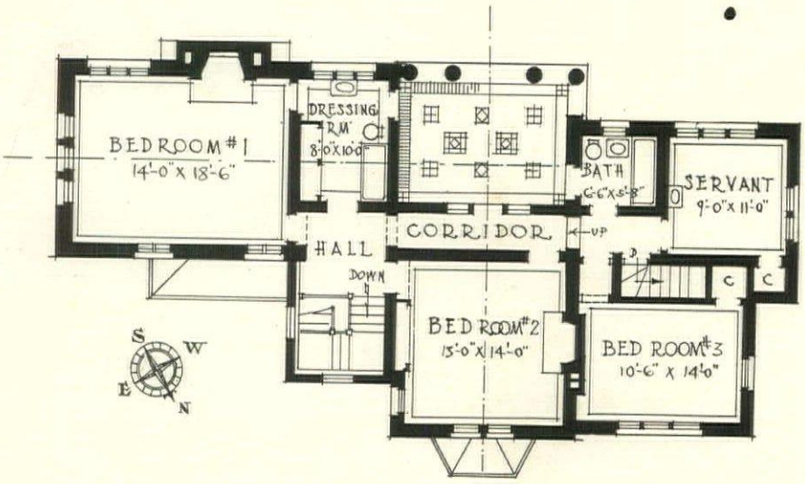




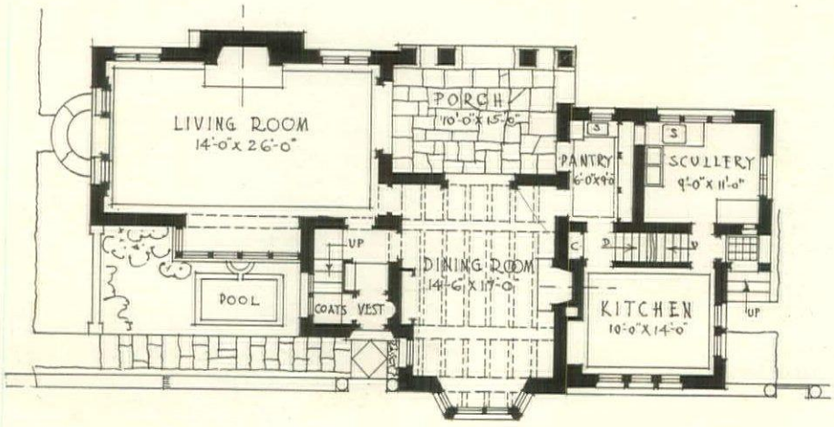
The design of the house found its inspiration in the Cotswold district of England. Although it appears pretentious, it is planned to be executed for under $10,000. Slight modifications would further reduce the cost. It stands on the street line on a narrow sloping lot. A wall encloses the garden and affords privacy for the terrace. The roof would preferably be of slate and the chimneys topped with red brick

A FIREPROOF COUNTRY HOUSE *of* ENGLISH TYPE IN STONE, TERRA COTTA, BRICK OR STUCCO

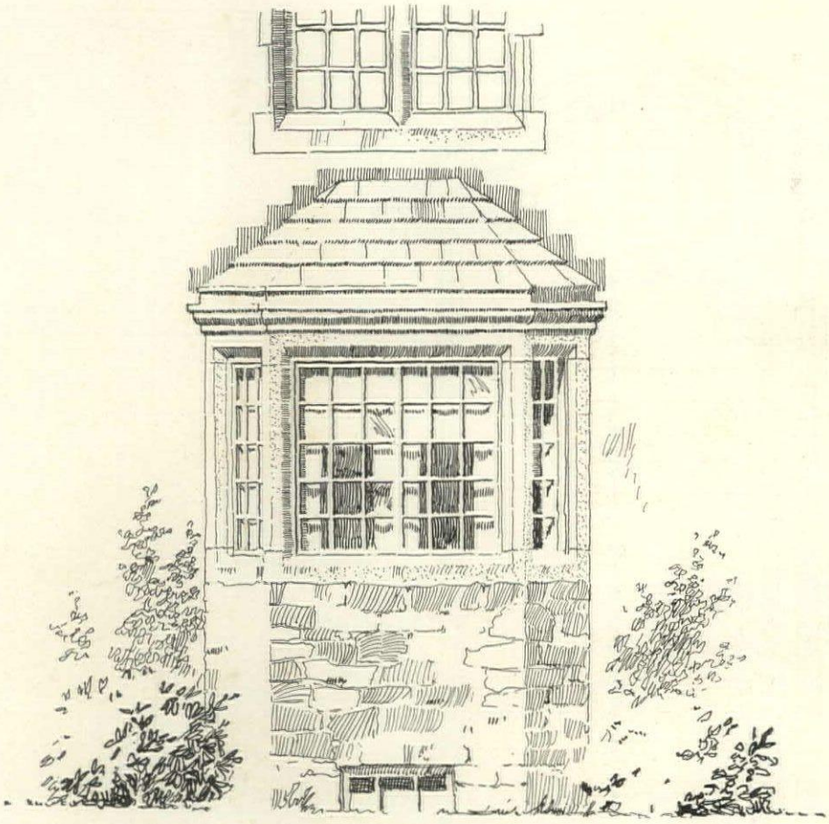
Designed for HOUSE & GARDEN
By FRANK CHOUTEAU BROWN



The second floor plan calls for a master's bedroom, dressing room and bath, two other bedrooms and a servant's room and bath. Fireplaces are provided in two of these rooms. The porch and master's bedroom have southern and western exposure



The living room predominates. It is planned to have a tile or oak floor with oak trim. A dining-room with beamed ceiling extends the depth of the house to the paved porch at the rear. For purposes of economy the service wing might be reduced by turning the scullery into the kitchen and omitting the service stairs



The general finish calls for occasional stretches of plaster between the brick or stone edges. The windows, as shown in this dining room bay detail, are metal English casement windows set in stone or wood casings

THE assumed site is a long narrow lot falling off at the back to a wooded ravine. The house is, therefore, crowded out directly upon the street line, and as the available level and open land widens to the southeast and narrows to the northwest, a small garden space is available beyond the living room, which is made suitable for such use by the shielding wall along the street line. Such are the chief features of the location.

THE plan of the house itself is influenced by the orientation of the building—suggesting that the kitchen and service portion be turned to the north; the dining room obtaining its requisite eastern exposure with the minimum of northern frontage. A staircase hall and two principal bedrooms both have an eastern front, and the exposed portion of the living room is so retired behind the service portion as to be partially protected from the northern exposure at the same time that it is the more opened to the eastern sunshine. The small forecourt resulting from this arrangement is left with a minimum amount of required planting of rhododendrons, laurel and similar plants. This arrangement reserves all the southern and eastern exposures of the building to the porches, living room and other bedrooms.

WITH the exception of the master's dressing room, the plumbing is all concentrated in one place and—following a hint of English precedent—the sink is placed in the scullery, which also provides a location for the laundry tubs, leaving either the kitchen or the scullery always clear of confusion at one time or the other, and available for servants' rest or sitting room purposes.

If it is necessary or desirable, this plan is excellently adapted to omitting the cellar under the living room, living porch and hall; requiring excavation only under the dining room and service ell,—in which case, however, it would probably be better to make the living room floor of tile and use the oak floor that is there suggested in the dining room instead. For a small family, it would also be possible to save some expense by omitting the service stairs, thus narrowing the service ell and reducing the roof area over, and height, accordingly.

WHILE the exterior of the building could best and most appropriately be constructed of a rough ledge stone, such as is generally found in the vicinity of Philadelphia, for instance,—when the trim around doors and windows, with the sills and lintels, could be roughly cut from the same material—the plan is equally capable of being constructed along the modern up-to-date lines of any fireproof house, using terra cotta tile or brick for the partitions, finish plastered on both exterior and interior.

THE corners are built up with larger size stone roughly cut and squared, so showing more or less in outline against the rough surface of mortar that chinks up to them. The eaves are of two projecting courses of brick overhung with a flat built-out tile soffit. Some of the windows have a label molding cut on a circle that arches up over them, enclosing a recessed plaster face, 2″ or 3″ back from the main face of the wall. The entrance door is shown with a similar tympanum. The stone face also shows in the fence posts, and the fence itself exposes more of the Philadelphia ledge-stone character, with occasional irregular stretches of plaster facing,—as is also the case with the stonework of the lower story of the entrance hall and vestibule, and the walls under the oak living room and stone dining room bays. The tops of the chimneys are finished in brick, and the rear gable and upper portions of the staircase hall bay are left plastered in rough slapdash on the exterior. The outdoor room has a big arched ceiling, and a cement brick and tile pattern floor is shown.

The windows are of the casement type and small in size. Many of the sash are English metal sash, set in metal frames in the stonework (or into oak frames where shown).

The roof is covered with heavy rough stone slate of random widths, and mixed and mottled coloring—although green and grays predominate—and laid in graduated courses, and with the slate laid around the angles at the valleys in the Cotswold fashion, and showing their edges exposed in the gable faces.

The house, with its surroundings, should be well embowered in shrubbery and vines, especially the chimney stack, thus providing the natural surroundings without which any house of English type appears ill at ease and incomplete.

THE entire living room is finished with a simple rough trowel-worked mortar wall, with a wooden paneled frame placed at each end, around the garden doorway and windows and the double doors to the living porch. The living room ceiling is rough plastered in a segment of an arch and is ornamented with flat modeled plaster, set flush with the surface of the plaster arch. The bay on the front is of oak timbered frame. The fireplace opposite is made of three simple stones set flush with the plaster wall. The living room floor is oak plank, 10″ and 12″ wide, with an ⅛″ dark narrow strip between, and fastened with surface dowels. The dining room walls are finished in a similar fashion, and the door from the porch to the living room. The walls have no dado, and the oak dresser and simple paneled oak frame around the fire openings are the principal elements of color on the walls which, with the heavy adzed beams in the ceiling overhead, provide a sufficient setting for the Cromwellian oak fittings.

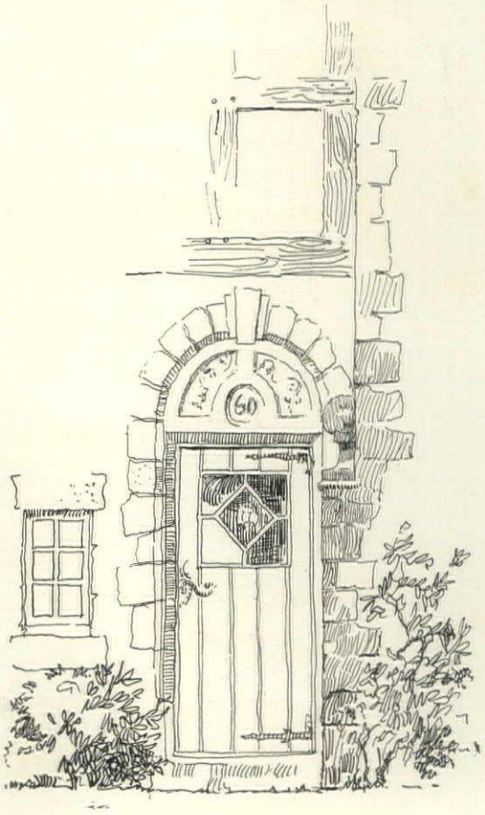
All the fitments of the hall are oak, paneled around the back of the seat which forms the rail and the enclosing vestibule—of which the doors themselves are an inconspicuous part. A rough heavy-oak rail, with a gallery board and heavy turned balusters spaced 6″ apart, encloses the staircase well upon the second floor.

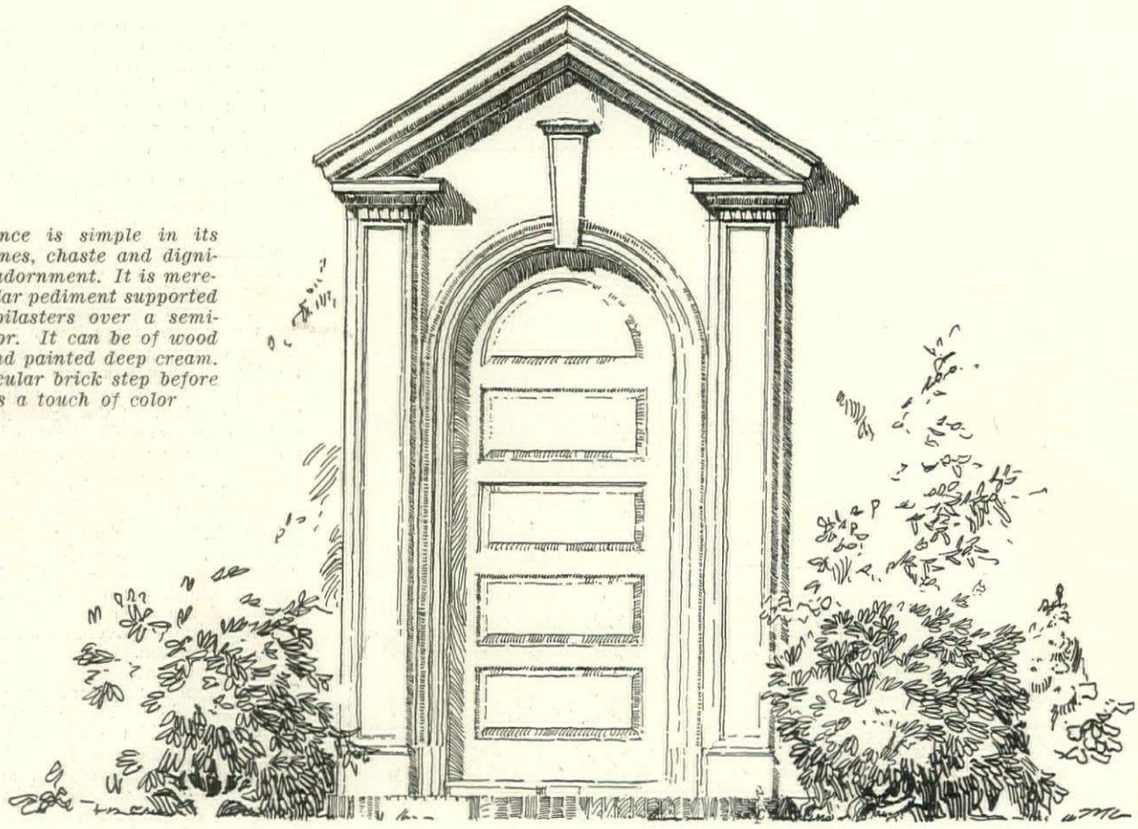
The kitchen, scullery and butler's pantry have tile floors, 6″ squares of red, with an ⅛″ white strip between set on cement. The kitchen walls are smooth plastered with cement, like the bathroom and the other service portions of the first and second floor, covered with enamel paint tinted a sage blue-green.

THE second story rooms are all equally simply finished, in narrow ash trim, with plastered walls. To avoid the additional expense of fireproof construction, and to obtain greater convenience, cupboards of ash are substituted for built-in closets in the principal rooms. The doors are plain six-panel ash doors, with the smallest possible width of wooden trim, and merely an enclosing molding mitred around the fireplace openings. The dressing room has a floor of 6″ vitrified white tiles, and the walls are finished with cement, painted with enamel tinted with a warm tan color.

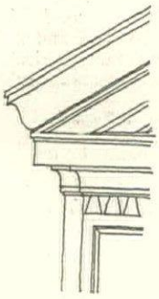
The total area of the house is 1,450 sq. ft., including 190 sq. ft. utilized for the porch, and it is intended to be of the simplest and most logical—and at the same time most permanent and durable—form of construction.

Above the entrance door would be a recessed plaster tympanum with a stone facing. The door itself is made of heavy oak planks fitted with wrought iron hardware. This detail shows the treatment of the exposed stone or brick corners





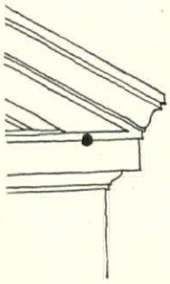
The entrance is simple in its classical lines, chaste and dignified in its adornment. It is merely an angular pediment supported by plain pilasters over a semi-colored door. It can be of wood or stone and painted deep cream. A semi-circular brick step before it adds a touch of color



A LESSER FRENCH CHATEAU FOR THE AMERICAN COUNTRYSIDE

Designed for HOUSE & GARDEN

By EUGENE J. LANG



The success of this house depends upon the exactness of its detail. The sketch to the left shows the dentils and corner of the pediment

The same care about detail must be used in the finish of windows. These and the entrance are practically the only decorative detail on the house

THIS small country house designed to be suitable for the readers of HOUSE & GARDEN reverts to its prototypes, the lovely little French chateaux in Blois and Tours. It is not wholly impossible that the general design of these can be transported bodily to the American suburb. That is the spirit and design of the house on the opposite page. The only limitation was to make it cost between $8,000 and $9,000. It can safely be constructed between these figures.

It will be noted that the main rooms are arranged to face the rear, overlooking the garden and commanding the best view and exposure. The elevation shown here is the front view.

THE walls are stucco over wire lath and studs. Stone or poured cement can form the foundation and the roof should preferably be slate. The stucco can also be applied to the hollow tile, but in the interests of economy a wire lath foundation has been chosen. The stucco can be painted a natural gray; the exterior woodwork, including the blinds, a deep contrasting cream. As the gray weathers it will tone the walls into a pleasing, unobtrusive color. There is but little exterior detail to the house, but what there is of it—the entrance and windows—should be carefully executed.

WHILE the plan of the house is simple, it has some pleasing features that make it comfortable and convenient. You enter through a vestibule; to the right is a little coat closet. Beyond is the stair hall, one end of which opens to the living room, the other to the pantry, giving easy access to the entrance door. The stairs begin near the pantry wall. A long casement window, stretching a story and a half, admirably lights both the lower and upper halls.

At one end of the house is the living room. A fireplace is on one side. The windows face three exposures, two of them looking over the garden to the rear. Back of the stair hall and reached through doors from the living room, hall and pantry, lies the dining room. It commands the terrace on which it opens through two French doors. A little library is tucked away in one corner; the kitchen is in front of it. Outside in an ell, stairs lead down to the cellar and to the service entrance.

Upstairs are three chambers, three baths and a study. The stair hall is practically another room with the great light from the long window. In the interest of economy a separate service stairs has been omitted except to the attic.

TO visualize the interior of this house—it should have woodwork of white wood painted *café-au-lait* in the living room, dining room and main hall. The living room and dining room might be paneled with moulding on wall board, with burnt amber rubbed in. French gray might also be used, but that would depend on the furnishings of the room. Both these rooms could also have a simple plaster cornice. The bedrooms upstairs could be painted in dull finish cream. The same color could be used for the bathrooms which, of course, would have tiled floors and wainscot.

The flooring should be straight red oak, finished in a very deep brown penetrating stain, and highly waxed. In the service portions the floors should be comb grained, pine finished with an oil stain. On the main stairs the treads and risers as well as the newels and handrails can be painted the same as the woodwork of the hall, avoiding all violent contrasts and making for harmony throughout.

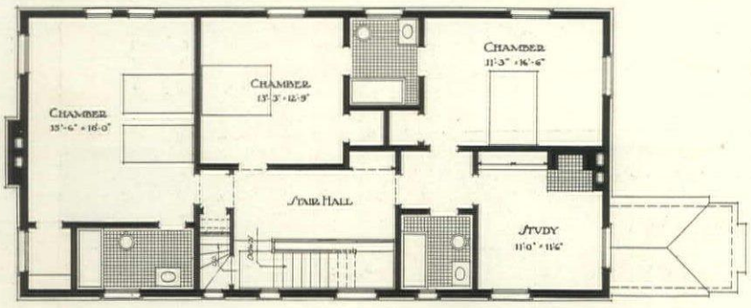
FURNISHINGS in such a house as this should carry on the spirit of the exterior. While it need not be entirely French, some of the French atmosphere can be introduced into the hangings and furniture of the living room and dining room. The general spirit is that of sunshine and lightness. French prints could hang on the walls and a dainty French linen at the windows. The living room could have a French gray two-toned rug and the decorations touches of old rose and blue. A mulberry gauze for under curtains would diffuse a pleasing contrasting light about the room. In the dining room the furniture could be painted and striped in some color chosen from the scheme of the hangings.

THE garden which lies to the rear of the house should be formal in character. One axis can be lengthwise and the other one from the middle of the terrace. At the center where they meet can be sunk a circular pool with a cement coping. Semi-circular benches could stand on either side. The beds would be formal and kept trim. At the end of the short axis could be arranged a lowered seat, and the ends of the long axis could have terminal statues of marble or concrete.

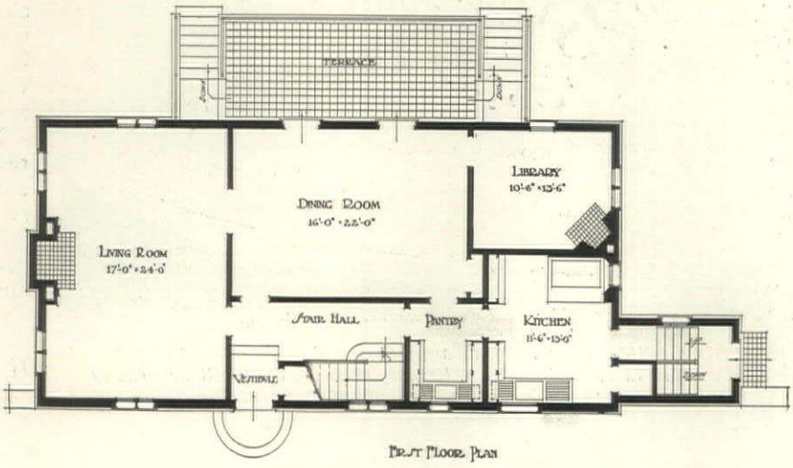
The terrace above presents an excellent opportunity for furnishing with painted Swiss reed; cushions of gay chintz; fiber mats; and reed wall baskets for flowers. At one end could stand a wide umbrella of striped canvas covering the tea table, or the whole terrace could be covered with awnings to make it a comfortable outdoor living room even in the hottest day.

Frankly taken from the lesser chateaux of France, the design for this little country house shows how well it can be adapted for the American suburb. The walls are stucco over studs and wire lath and painted a natural gray. The woodwork, including the blinds, is a deep cream. Slate forms the roof and stone or cement the foundations

All the bedrooms face the rear which commands the best view. This floor includes three chambers, three baths and a study, although the last might also be used for an extra bedroom. The hall is lighted by a long window



Second Floor Plan



First Floor Plan

At the rear of the house stretches a terrace; steps at either end lead down to the garden. The dining room opens on this. The living room occupies one end of the house and the library and kitchen the other

THE CARE OF FURNITURE

Some Simple Family Remedies for Home Treatment—The Value of Elbow Grease and Knowing How

A. ASHMUN KELLY

FURNITURE in these days may be said to suffer from two causes; too little care and too much furniture polish. Which is the worse evil is debatable; but I think simple neglect is on the whole preferable to well-meant but unskillful renovating.

The delicate surface of a fine old piece of furniture was obtained by hard and persistent rubbing, not by the generous use of polish. The best form of furniture finish is that known as French polishing, which is nothing in the world but the process of rubbing into the bare wood many coats of shellac varnish. To keep such a surface in good condition, not polish but hard rubbing is obviously the important thing.

True, some form of polish or furniture cream is needed on most furniture in order to revive it, but very little should be permitted to remain on the surface. Its purpose is simply to supply those minute places where the oil or other liquid has been worn off, in this manner renewing the luster. Sometimes an oily rag will be sufficient for this, linseed or in some cases petroleum oil being used.

In the first place, it is necessary to make the piece of furniture clean and free from dust, dirt or stain. Even this simple work must be done with care, so as not to scratch or mar the surface, which even a dry chamois skin will mar. Take a little furniture cream on a clean flannel rag, and rub gently with it, leaving only the merest film of the cream. Then with a clean, soft duster rub along the grain of the wood until your finger leaves no mark on the surface when you touch it. For the final polish use an old silk handkerchief that is perfectly clean.

Such treatment at proper intervals will keep the finest furniture in good condition. Furniture that has been long neglected and is in a more or less damaged state will, of course, require special treatment—perhaps at the hands of a cabinet maker. Broken parts and damaged veneering he will have to mend, but spots and stains can be removed at home.

Removing Spots

The most common spots are white, caused by heat or alcohol. Table tops, for example, are frequently marred by hot dishes, and there are several remedies for this. The best I know of is simply to apply a bit of butter to a folded rag and with it rub the spot briskly. Another good method is to hold a slightly heated iron over the spot, to soften up the varnish and bring back the luster, following this by rubbing with an oily rag. Rubbing quickly with grain alcohol will often remove a white spot that has been caused by hot dishes, but care must be taken in using it since alcohol is a strong solvent of varnish. After its application, linseed oil should be rubbed on.

Spirits of camphor is a similar remedy, and is used in the same manner as alcohol. Camphorated oil, which is simply oil and camphor mixed, will serve a like purpose, and is a good cleanser and renovator as well. It will often prove useful to lay on the spot a mixture of sweet or cottonseed oil and salt, allowing it to remain for an hour or so, and then removing it completely with a damp cloth.

Alcohol marks may be eradicated with dry powdered sal soda, sprinkled on the spot which first has been moistened with water. After a few minutes, rub the place with a rag wet with kerosene oil; then rub the whole surface with a wet rag and a little soda, finally polishing it clean and dry with a soft old cloth. When punch or lemonade has been spilled on a polished table top, wash it off immediately with a cloth dipped in warm water, then rub it dry and polish with a suitable reviver.

White marks are usually difficult to remove, and should any of these cures fail, I know of nothing to do but to send the piece of furniture to a wood finisher to have the upper coating taken off and renewed. A poor grade of varnish is sometimes responsible for white marks, though on good furniture this explanation is seldom the right one. Water affects poor varnish by uniting with the rosin that it contains, and wax finish is also affected by water. The only thing to do is to re-varnish or re-wax. Sometimes white marks on poor varnish may be taken off with a mixture of two ounces of oxalic acid and one ounce of butter of antimony trichloride. The acid is a bleacher, while the antimony is a good cleanser and enters into the composition of many wood polishes.

If the furniture looks dull and dingy, the condition may be the result of coal gas, and may often be improved simply by wiping with a rag wet with benzine. In the course of the next hour make up some suds with Castile soap and wash the furniture with this, polishing it with a soft cloth after it has dried. Flannel is good for this work, and produces a fine polish.

A little oil and much elbow grease will keep the best of furniture in condition. If untiringly applied, they will eventually produce the fine patina for which furniture is treasured

Various Methods

The unsightly bloom often seen on furniture that has been highly polished may be removed by a preparation of strong cider vinegar and water, in proportions of one tablespoonful of the former to about a quart of the latter. Rub the surface lightly with this, drying it with another piece of cheesecloth. Should this treatment fail the first time, repeat it in about a week. A practical workman assures me that it will finally cure the bloom, and that the furniture will afterwards continue to show an excellent polish.

Finger marks on a piano may be erased with a little vinegar, diluted until it merely tastes sour. In fact, acid is one of the best cleansers for furniture or any varnished surface. Some people advise a rag slightly dampened with alcohol for removing finger marks, but for the inexpert there is always danger of injuring the varnish or polish when alcohol is used, because of its solvent power.

Bruises on furniture may be remedied with warm water, applied until the fractured or sunken parts swell somewhat. After the part is dry, lightly pass fine sandpaper over it. Then some stain must be applied, the color of the finish, also some stained putty to fill the part, if the bruise is a deep one. If the bruise is not bad, yet ex-

(*Continued on page* 62)

A LITTLE PORTFOLIO *of* GOOD INTERIORS

♦

People will never have done talking of the decorative possibilities of the city apartment. But few are able to carry out their theories so successfully as has been done in this charming living room with paneled walls of soft green. The window draperies are of heavy antique damask in turquoise blue and green; the under curtains of coarse, old filet. The table is painted brownish black with a yellow top. Red wooden plaques for lighting fixtures. Miss Swords, Inc., decorators

EIGHT ROOMS *of* MERITORIOUS CHARACTER

♦

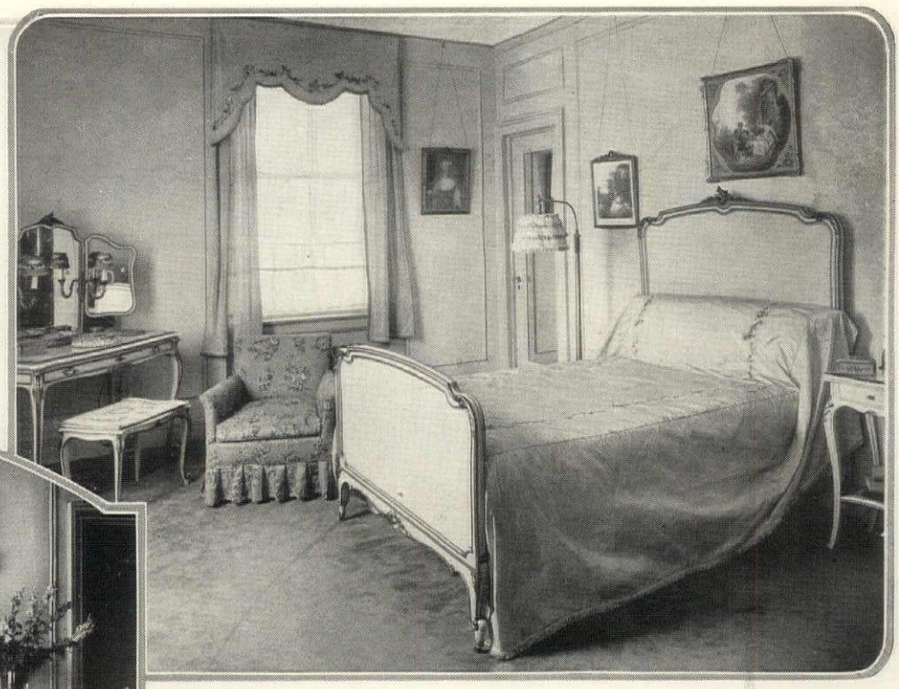
For the lover of the omnipresent Oriental, the Chinese reception room shown below will hold much interest. The lacquered furniture is in black and gold, with two or three pieces of dull sealing-wax red. The walls are a light jade green. The rug is black with a jade green border, while the portières and valances are of black figured linen finished with varicolored fringes. The lady in the frame, however, is indubitably Occidental in extraction. Miss M. A. Lewis decorated the room

To the left is a delightful example of what can be done in the limited space of an apartment bedroom. The walls are ivory; the furniture is Italian, painted green with cream inserts bearing floral designs. The window drapes, bed cover and upholstery are of mignonette green taffeta. Miss Swords, Inc., decorated the room

The charm of Venice is not all palaces and gondolas, as witness the furnishings of this ivory and green dining room. The old Venetian furniture is painted in green and ivory and upholstered in green striped taffeta. The walls are ivory; the carpet is green. Blue Venetian glass has been effectively used. Miss Swords, Inc., decorators

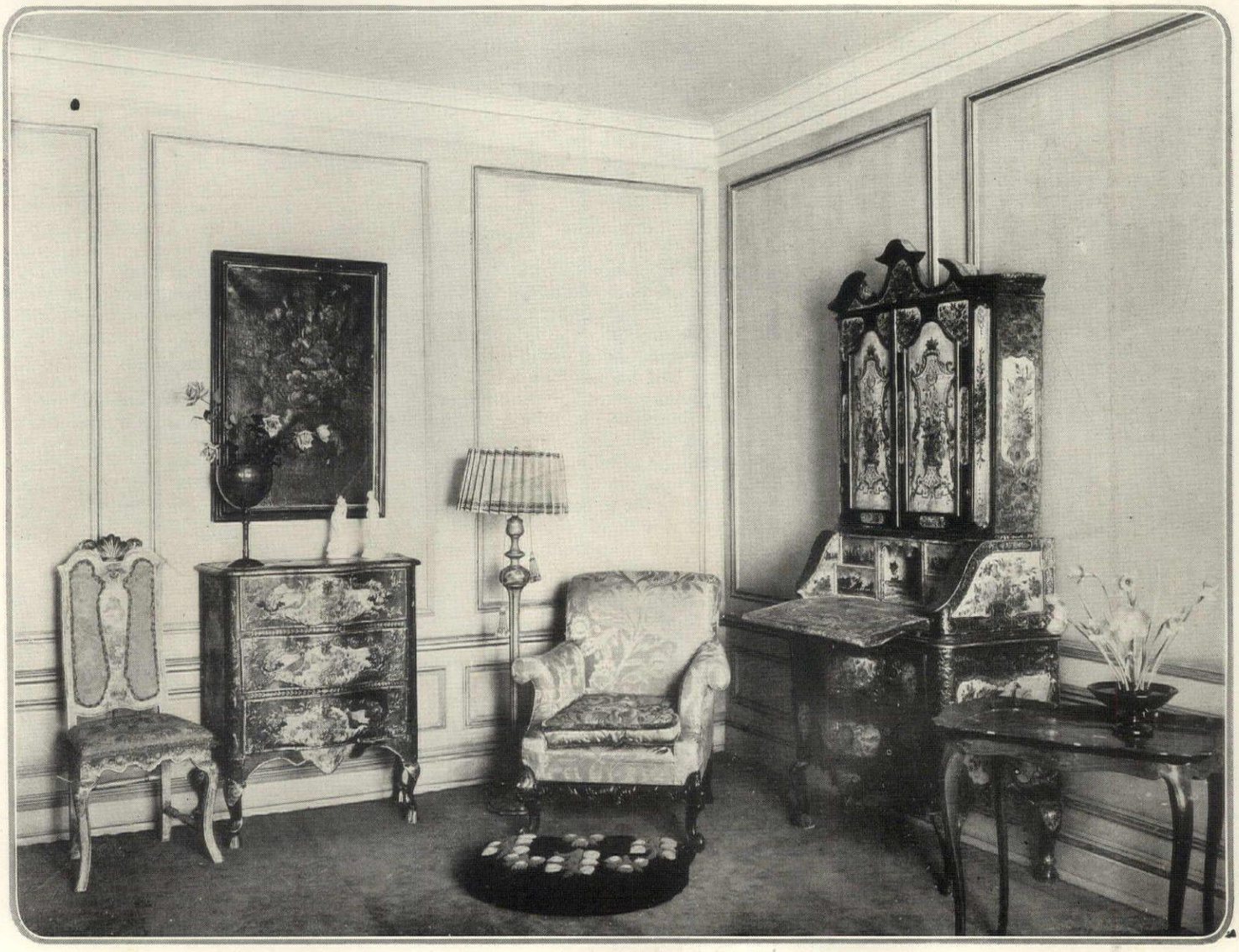
The inspiration for the walls of this room was drawn from the putty color and blue of the striped taffeta used for the curtains. In lighter tones the putty color was reproduced on the paneled walls, a line of old blue being introduced in the moldings. Some of the upholstery is in old blue, while a note of warmth is secured by the introduction here and there of a dull rose color. The graceful console tables between the windows are painted gray and blue, with marble tops. Miss M. A. Lewis, decorator

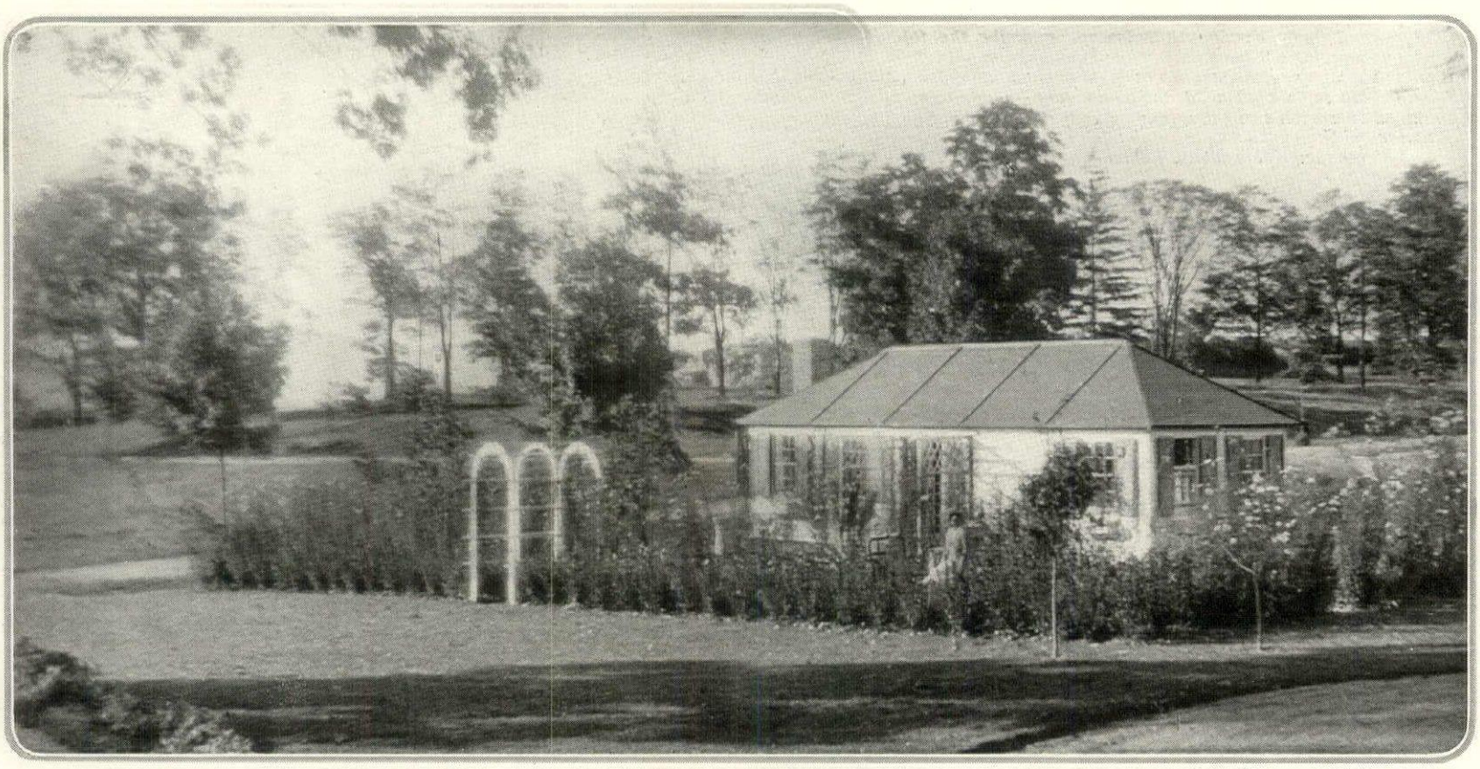
For a very, very French bedroom, prescribe the following: paneled walls of pale gray; furniture, modified Louis XV of the faintest blue; a bedspread of light blue taffeta with appliquéd design in rose; a window valance to match the bedspread with a daring pair of Nattier pink curtains beneath; French prints, of course. Miss M. A. Lewis, decorator



Two of the most interesting things in the very interesting group of furniture below are the small green-painted stands at either end of the davenport. Their story briefly stated is—from sewing-boxes to cigarette tables. The table at the left of the picture is made from an old tray. The mirror is antique Italian. Miss Swords, Inc., decorators

Themselves invested with a princely splendor, gorgeously decorated Venetian antiques require a background almost austere in its simplicity. In the room shown below the commode is painted black, the desk red and the chair bluish green, the wall panels and molding being antiqued. The scheme of the room is developed in dull green walls and carpet. A flower painting is the only picture. The floor cushion is of black velvet, embroidered in wools. Miss Swords, Inc., decorators





EMILY W. HATCH

The place really started by being a garden. Then came the brilliant idea of planting a house in its midst. This photograph was taken two days after the house arrived. Including all costs it represented an outlay of $800

THE HOUSE THAT WAS BUILT IN AN AFTERNOON

And Grew Up in the Midst of a Flower-Garden—A Portable Summer Residence of Modest Lines and Reasonable Cost

EDITH BROWNELL

THIS is the story of a gay little house that came and sat down beside a garden and made itself a home.

Of course, no sensible grown-up house would ever do a thing like that. It would first get itself properly built in the most prominent spot on the site, and then have its garden added, like the trimming on a gown. But this was not a sensible, grown-up house. It was an impulsive, irresponsible little house, and its story began just the other way, as befitted its nature.

It began with a clump of blue cornflowers, which led to the digging of a long garden bed on the lawn near a big, comfortable old white house on the Hudson. Then the long flower-bed expanded into a rectangle, with a privet hedge around it and a sundial in the middle, and became an old-fashioned formal garden, mostly filled with annuals. All that first season it lay on the grass spread out like a brightly colored rug. Next an arbor entrance was added; tall foxgloves, hollyhocks, and larkspur lifted their spires; a flowering peach was planted at one end of the enclosure, and three slim white birches, half surrounding a bird path in the grass, were grouped at the other end.

It was a charming place by this time. Still, it lacked something. Here was a garden that should be lived in, not visited. On the long side opposite the arbor entrance, it seemed waiting for something to complete it. In short, it was exactly the kind of garden that ought to lead into, or out from a little white house.

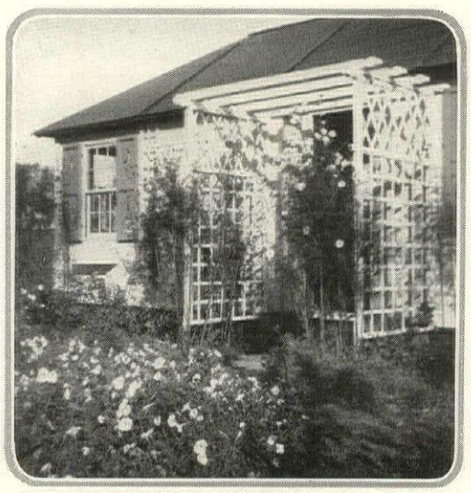
It Came in a Week

And so an order was given and a few weeks later the little white house appeared, literally overnight. One day it was not there and the next day it was. The neighbors rubbed their eyes. Gazzola, the grizzled, kindly-faced fruit man who drove over from Tarrytown every morning, whoa'ed his ambling little yellow horse at sight of it, and gazed open-mouthed. Only yesterday he had driven past as usual, and there had been nothing but the garden, afloat with Lady Lenox cosmos. Now here sat a miracle of small clapboarded house, with blue-green crescented shutters and tiny square-paned windows. It had nestled down at the very garden's edge, and thrust its face gently in among the flowers. The lattice at the doorway had stepped so cautiously in among the California poppies that not a satin blossom had been bruised. Tall pink and white cosmos clustered around its entrance and nodded in at the windows. It looked as if it had been there for years.

"Portable?" stammered one neighbor, incredulous. "Why, they don't make portable houses that look like that."

"Oh, don't they just!" exulted the owner. "Well, but they do. There are 1917 models in portable houses just as there are in automobiles. Isn't it funny that we thought

Door hoods and lattice panels for each side of the doors were among the extras that were added



The cosmos was planted with the view to being tied to the trellised porch when it arrived

they had stopped short at those bare, square things they made ten years ago, that looked like country stores?"

The little house had arrived at noon the day before, by furniture van, from the freight office. An excited audience sat in wicker chairs and watched it unloaded.

"For all the world like stage scenery," some one observed, as the flat 6′ sections were laid out on the grass—pieces of clapboarded side wall, lengths and breadths of hardwood flooring, layers of roof.

"It fits together like scenery, too," said a carpenter who was carefully matching up the numbered and lettered parts.

And Was Erected in an Afternoon

That was at noon, remember. The morning had been spent in putting twenty cypress posts to serve as foundation. By four-thirty, when the biggest carpenter pushed his hat forward, scratched his head and said he "guessed he'd call it a day," there stood an inviting white cottage, 30′ long and 12′ wide, complete save for one corner of the hipped roof. Like magic the well-lined sections of flooring had been dovetailed together and laid; the walls had been clamped in place; windows had been slipped into their grooves and white paneled doors hung; the roof sections had been fitted together like the parts of a well-made toy.

The little house settled into the landscape as if it had grown there. There were even flowers clambering up the trellises at either side of the door opposite the garden—tall African marigolds, that will accommodatingly bear transplanting while in full bloom.

"Portable flowers, by George!" grinned one of the boys.

Of course there was work still to be done. A brick chimney, sloping in the quaint fashion of old farmhouses, was built into the opening cut for it by the house-makers. Some old paneled wainscoting from a dismantled house was lifted in and painted creamy white; above this wallboard was tacked and painted a soft putty color. The unceiled roof was given a coat of the same shade, and the crossbeams were kept in the putty tones. The electrician did his work before the walls were finished, fitting sconces on the side walls, with two connections in the baseboard for electric stove, toaster, percolator, or iron. Outside white window boxes, doorsteps and hoods were added by the local carpenters.

The comments were many and lively.

"It looks like the witch's house, in 'Hansel and Gretel.' I bet that if I broke a piece off the roof it would be sugar cooky."

"How did it come—by parcels post?"

"Won't you bring it over to my place to spend the week-end some time?"

"It's portable, but is it sup-portable?"

Which last was, of course, one way of asking if it were practical and livable. Could you keep it warm in winter? Did it leak? Wasn't it draughty? How expensive was it?

What It Does

This little house, which was put up last October, has been used all winter long for afternoon tea and supper parties, and, toward spring, as a study. By building a big fire in the fireplace, and burning a kerosene stove at the other end of the house, it has been made comfortable in the very coldest weather. With a small coal stove it could be lived in the winter through.

It has endured the hardest rains—driving storms from the Hudson—without leaking a drop. Fierce northwest winds have failed to produce a draught, for the windows are perfectly tight, the floor is protected by weatherboarding and a little shoring, and the doors are fitted with weather stripping. The wallboard adds materially to the warmth. It has no plumbing, although this spring a pipe for cold water connection will be laid from the big house, with an outlet pipe into the garden, the water to be heated by electricity when desired. In larger portable houses ample provision is made for plumbing and for heating systems.

Including freight, chimney, electric wiring, extra items and labor, this cottage cost about $800. To be sure, it is a very little house, containing merely a living room 24′ long, with a 6′ extension, separated by a double doorway, to be used as a bedroom. Additional units may be put on at any time and in almost any arrangement. Two-story and even three-story houses, complete with stairs, kitchen and bathroom, pantries and closets, are available.

Not All in One Pattern

The ready-to-wear house, like the ready-to-wear suit, has been improved almost to the point of perfection. Individuality may be expressed in the choice and treatment of the mode selected, and in its relation to the landscape. In the present case, for example, the shutters, which were ordered unpainted, were given just the shade of dull blue-green desired by the owner herself, and the crescents were cut by the local carpenter. The hoods over the rear doors were especially made and the roof was repainted a neutral gray-green instead of the moss-green standardized by the makers. The window boxes—filled with evergreens during the winter—and the arrangement of doorways and trellises, as well as the decoration and lighting scheme of the interior, represent the taste of the occupant. Really individual expression is possible here.

It was big, black Lizzie-by-the-day who brought out the real purpose of it—that it was not merely a home, but a place for work as well.

"Yas'm," she said, looking around her, with her arms akimbo; "it's a mighty pretty li'l house. Nice place to do your writin', too. But I don' see no place to keep yo' doocements."

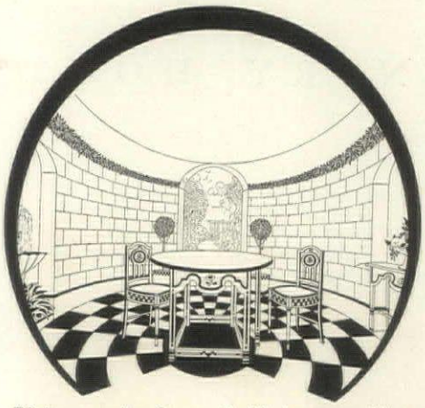
"My what?"

"Yo doocements an' papers."

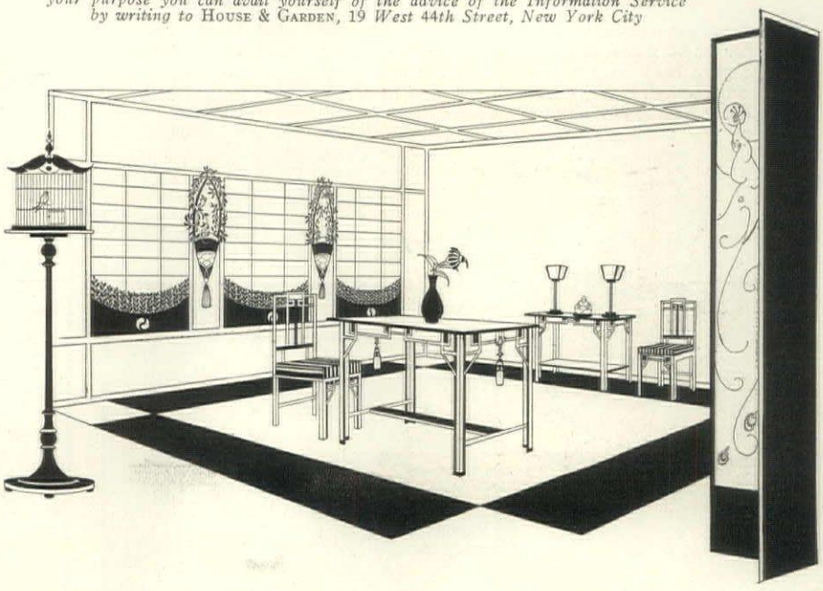
On being shown the corner dedicated to "documents"—which she had met in type but never in speech—she yielded her unqualified approval, and so got both herself and the place into print. For the writer hereof is the owner of the little house, and this story was written in it.

INSIDE THE TEA HOUSE

The big outdoors makes possible a great many schemes that would never be livable in the cramped quarters of indoors. Colors can be stronger, lines more unusual, arrrangement bizarre. The two tea houses shown here are only suggestions. One or two ideas may be taken from them or they may be adopted in toto. In any event they will be attractive. But, if these do not quite suit your purpose you can avail yourself of the advice of the Information Service by writing to House & Garden, *19 West 44th Street, New York City*



Picture a tea house built to resemble a corner of a garden. Caen stone or stucco or wood makes the circular walls up to a three-quarters height. On top range flower boxes with trailing ivy. The ceiling is painted sky blue. The floor is painted or tiled black and white. Furniture yellow with black striping and brilliant flowers



A touch of Japan can be given by sand-colored walls of wood or wallboard, latticed windows with woodwork stained or charred. Furniture can be of vermilion and black with the floor painted the same colors. Window boxes are black with vermilion decoration. The vase is black pottery, setting off the red table top

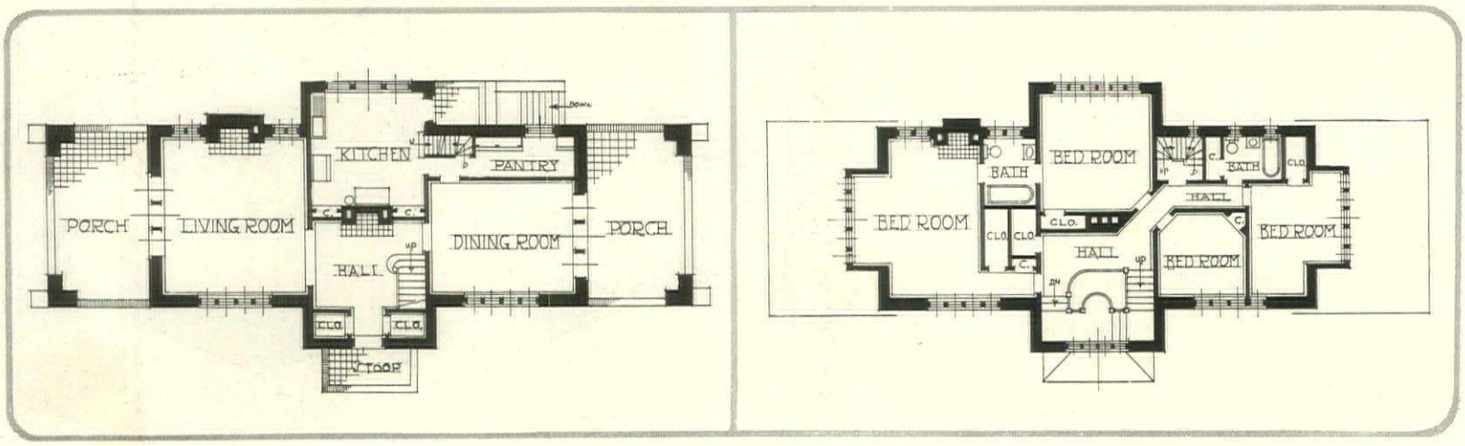
Used with restraint, half-timber banishes monotony from plastered walls, accents certain compositional features and often introduces becoming elements of light and shadow. In this instance the timber work, although extensively utilized, conveys no suggestion of profuseness. Its members, instead of being riotously geometrical in application and ornate in workmanship, are simple in placement and character. It is non-structural, for the main walls are constructed of brick coated with a warm, gray-toned plaster. Stone, rich in mica and iron deposits, is used for the foundations and the heavy piers of the porches; and red tile is appropriately used for covering a roof that accords well with the picturesque English architecture

A SMALL HALF-TIMBERED COUNTRY HOME

DRUCKENMILLER, STACKHOUSE & WILLIAMS, *Architects*

Sunlight was duly appreciated by the designers of this house, for each room is generously equipped with windows that assure both an abundance of light and facilities for proper ventilation. In the living room and in the bedroom immediately above, the windows admit light from three sides, and in the dining room virtually two entire walls are glass

On the second floor two bedrooms, a communicating bath and three closets comprise a very complete owner's suite; and two additional bedrooms with a conveniently located bathroom occupy the balance of the space. As on the floor below, the lighting and ventilating facilities are admirable; and the window grouping is susceptible of attractive curtaining



MAKING AN OLD-FASHIONED GARDEN

Definite Principles and Planting Plans Which Enable You to Reproduce the Spirit and Color of the Gardens of Long Ago

ELIZABETH LEONARD STRANG

AN old-fashioned garden—how the picture flashes across the mind! Lilac and laburnum, snowballs and syringas arching over the gate and crowding the white pickets of the fence. A sundial and arbor of delicate Colonial pattern; neatly raked gravel paths skirting the box-edged beds wherein graciously nod the flowers our grandmothers loved—hollyhocks, honesty, roses and heart's-ease. Above them lovingly bends an old lady, a white lace cap resting on her snowy hair, her full skirts, quaintly patterned, echoing the tints of the garden—old rose, dull purple, lavender.

Many such gardens can still be seen, and the old ladies are always smilingly glad to entertain you. They will point out their treasures with particular pride—the old fig tree, the mulberries, and the grapes—and in the arbor before you leave, serve you tea in the blue Crown set.

How can such a garden be reproduced? Was not its evanescent charm too subtle to be expressed in terms of beds and walks, shrubs and flowers? What was its secret?

The old gardens were successful because they filled an actual need in the lives of the people. To appreciate this it is necessary to know how those people lived, and to study their ideals. A modern reproduction of an old-fashioned garden must fill a like requirement in the lives of people today or it cannot be a success, no matter how truly it imitates the old. People are not now so dependent on their gardens for the necessities of life. The raising of fruits and vegetables for practical use, while not wholly discontinued, in normal times has become subordinate to the growing of flowers for cutting and out-of-door decorative effect. Standards, too, have changed. We are no longer satisfied with the ungentle mixtures of color which the old gardens displayed; so today the old-fashioned garden must satisfy our modern esthetic tastes in color and form.

The Different Types

There are distinct kinds of old gardens in each section of the country. In the extreme South is the Spanish type, a walled enclosure of simple though formal design, with roses, heliotrope and carnations, oranges and lemons, figs and pomegranates.

In the Carolinas we associate the walled enclosures about the stately old mansions with live oaks draped in gray moss, azaleas, camellias, and crêpe myrtles.

In Virginia, as with all of the Colonies, the earliest gardens were for necessities alone, but soon the luxurious ideas of the Cavaliers began to assert themselves and flowers occupied a definite place in the

decorative scheme. Living as they did on large plantations, there were no homely enclosures or cottage gardens. The settlers brought ideas from Holland, acquired during their exile in that country; from Italy, and from England, where the Elizabethan garden was then at the height of its perfection and popularity.

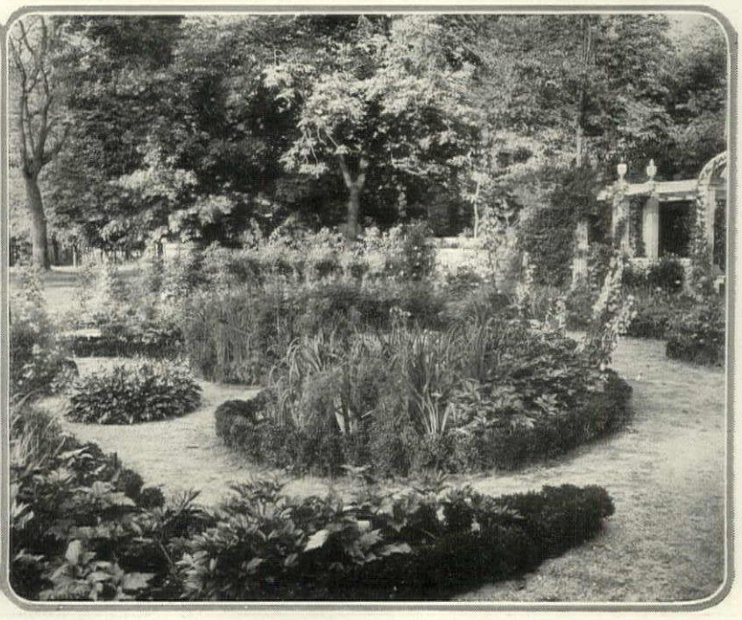
These early gardens were carefully designed. Usually a terrace next the house, with a retaining wall and broad steps of stone overlooked the parterre with its knots or beds of boxwood. These were often very elaborate, the pattern deemed of more importance than the flowers which filled it. Next came the garden proper, a larger enclosure with broad straight walks and beds of simple design, the whole always enclosed by a hedge or high wall.

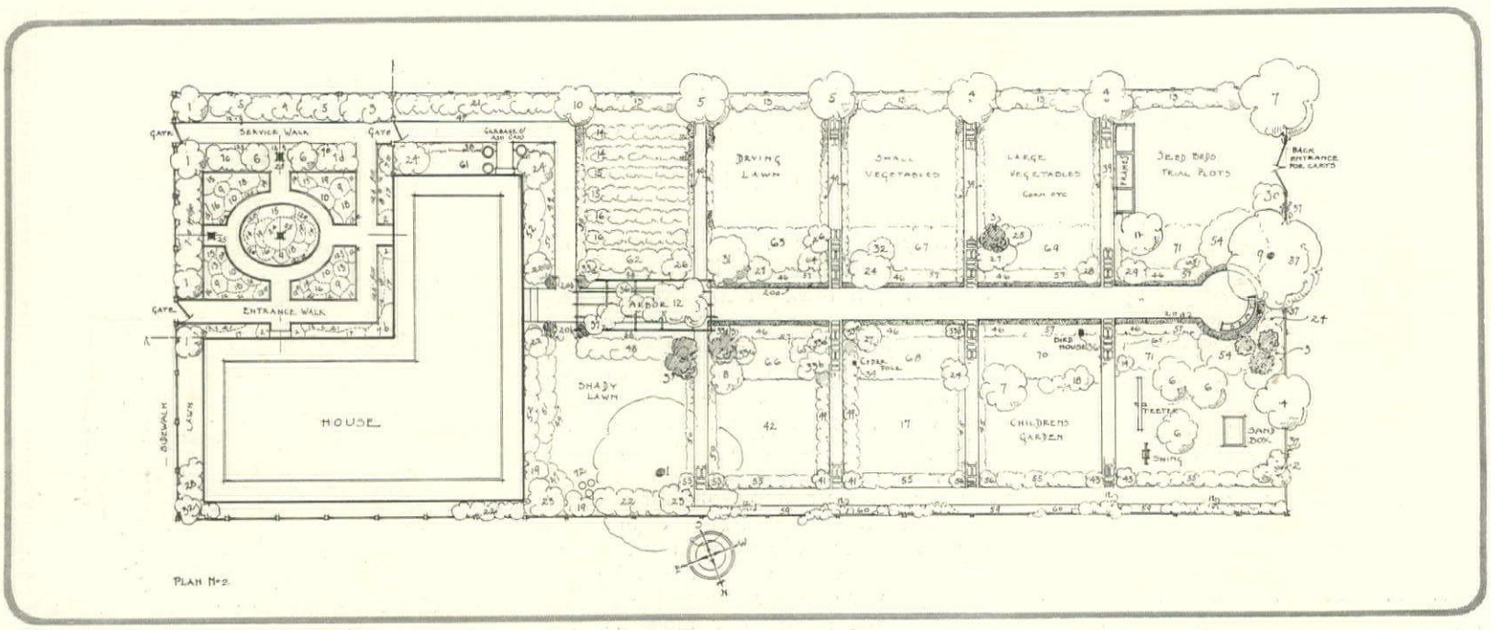
The Quaker gardens, like those of the Cavaliers, were laid out along ample proportions and long restful lines, but with less of elaboration and luxury as befitted their simpler tastes.

The gardens of the Dutch were trim, minute enclosures, their design based on the square, the circle, or the oval, kept with extreme neatness and planted with flowers, vegetables, herbs and fruits, cab-

Flowers straggle informally over the walks, their background of tall shrubs lending an air of length and seclusion

The parterre has a strongly formal spirit. Simplicity of design and perfect neatness suggest the old Elizabethan gardens





The Puritan garden and its planting plan given on this page represent the spirit of an age which demanded utility as well as an intimate touch of beauty

bages and tulips occupying especially prominent places among them.

The Puritan nature is found expressed in the gardens of New England, and such designs as they followed were adaptations from the Dutch, though more often the little fenced-in front yards held only simple square beds. The first mention we find of gardens for flowers was in 1629, but from the very beginning there was the useful plot at the back, where lowly backdoor flowers, vegetables, fruits and simples shared in contributing necessities and comforts to their caretakers.

No formula can be laid down for making an old-fashioned garden. Every type of house, be it Spanish, Georgian Colonial, Pennsylvania stone, Long Island Dutch, or New England square, has its special problem, in the solution of which climate as well as architecture plays an important part that we must not overlook.

The accompanying plans have not been prepared with the idea of reproducing a cut-and-dried "period" garden; they give

(*Continued on page* 54)

PLANTING LIST FOR THE FENCED-IN FRONT YARD

Note: Only the part of Plan 2 between lines A-A is included here.

SHRUBS AND VINES
1. **Cratægus oxyacantha:** English hawthorn, fragrant white flowers in May, red fruits.
2. **Prunus Japonica, flore pleno:** double pink or white flowering almond, May.
3. **Syringa vulgaris:** common purple lilac, May.
4. **Philadelphus coronarius:** mock orange, white, June.
5. **Symphoricarpos racemosus:** snowberry; white fruits, always found.
6. **Spiræa prunifolia:** Peter's wreath; white, upright bush, May.
7. Old-fashioned roses
   A. **Rosa rubiginosa:** eglantine or sweet-briar, single pink flowers, tall thorny bush.
   B. Celestial rose: clear white, very sweet, loosely double.
   C. Perpetual rose: delicate blush, blooms continuously, upright bush.
   D. Tuscany rose: black-purple, fading to dark crimson.
   E. White Provence or cabbage rose.

PERENNIALS AND ANNUALS
8. **Chieranthus Chieri:** wallflower, dark red, cream color, yellow and brown. May.
9. Peonies, pink and white as in list 2.
10. Iris as in lists 1 and 2.
11. **Armeria maritima:** thrift or sea gilliflower; pink, May. Dense foliage, useful for edgings.
12. Various small plants for edgings to be put two or three of a kind.
   A. English daisy.
   B. Pansies.
   C. Johnny-Jump-Up.
   D. Annual candytuft seeded where space occurs.
   E. Scotch pinks, all around center bed and on corners.
   F. Sweet violets.
   G. Lily-of-the-valley. In shade under shrubs.
   H. **Rosmarinus officinalis:** rosemary.
   I. **Thymus vulgaris:** creeping thyme.
   J. **Ruta graveolens:** rue.
   K. **Lavandula vera:** sweet lavender. These herbs to be put in hit or miss with flowers.
13. **Valerian officinalis:** garden heliotrope; pink, June.
14. **Dianthus barbatus:** Sweet William; newer strains of pure white, dark red or pink are best.
15. **Digitalis purpurea:** foxglove; white, purple, pink, June.
   Digitalis ambigua: great wooly foxglove, brown markings, June-July.
   Digitalis lanata: wooly foxglove, small cream, grayish or purple flowers, June-July.
16. **Campanula persicifolia:** bell-flowers; white and blue, June.
   Campanula pyramidalis: chimney bell-flower; white and blue, July-August.
17. **Althæa rosea:** hollyhock; single yellow, salmon and pink; massed against house; July.
18. **Delphinium ajacis:** annual larkspur; blue, pink, white, all summer.
   Delphinium Chinensis: fine foliage, very deep blue flowers, July.
   Delphinium sulphureum: light yellow, half-shade.
19. **Aconitum Napellus** as in lists 1 and 2.
   Aconitum Lycoctonum: pale yellow wolf's bane or monkshood, July to September.
20. **Mathiola incana:** dwarf Virginia stocks; (annual) fill in where space occurs around edges.
   Tagetes patula: French marigolds; (annual) fill where space occurs.

BULBS
21. Small bulbs used for edgings where room can be found.
   A. Snowdrops, March and April.
   B. **Crocus susianus:** cloth-of-gold crocus, striped brown, March.
   C. Jonquils, bright yellow, fragrant, May.
   D. Grape hyacinths, blue and white.
   E. **Scilla festalis (nutans):** Bluebell of England; drooping, bell-shaped; lavender, white or pink; tall stems; May-June.
   F. **Scilla autumnalis:** autumn squil, small starry rose flowers in clusters. July to Oct.
22. Narcissus van Sion, double daffodil, May.
   Narcissus **Pseudo-narcissus:** trumpet daffodils, May. 23. Tulips as on other lists.
24. **Lilium candidum:** madonna lily; white, late June or July. 25. Oleanders in tubs.

PLANTING LIST FOR THE PURITAN GARDEN

List No. 5

On Plan 2. All except between lines A-A

TREES
1. Elm, to overhang shady lawn back of house.
2. Lombardy poplars, accents at far corner of lot.
3. Arborvitæ, for winter color and contrast with fruit blossoms.

FRUITS
4. Peach.
5. Plum; both placed where larger trees would shade beds too much.
6. Pear, tall when old, where children can climb them.
7. Cherry, near walk to grow tall and close in vista.
8. Apricot; planted for flowers, for it may not fruit in cold climate.
9. Apple, to overhang seat.
10. Quince, bush cuts off view of garden from service portion.
11. White mulberry, near birdhouse.
12. Grapes: Salem and Catawba, red; Concord, blue; Niagara, white.
13. Blackberries; shady side of fence, as they stand some shade.
14. Raspberries. 15. Gooseberries.
16. Currants; berry plot screens service entrance from garden. 17. Strawberries.
18. **Corylus Americana:** hazel-nut, near children's plot.

SHRUBS AND ROSES
19. **Azalea Vaseyi:** soft pink, April, shade.
20. Box: (a) large, irregular specimens as accents on corners, and (b) old ragged dwarf edging box down center walk, collected from old place if possible.
21. **Berberis vulgaris:** common barberry or pepperidge; for jelly, near kitchen.
22. Syringa or mock orange, shade.
23. **Lonicera Morrowi:** bush honeysuckle, pink flowers, May, red fruit.
   Lonicera fragrantissima: very fragrant white flowers in April.
24. Lilac, common purple and white, tall to close in center vista.
25. Persian lilac, medium to tall.
26. Flowering quince, common flaming red variety most old-fashioned.
27. Flowering almond, double pink and white, short to medium.
28. Flowering currant, center walk and front fence, medium to tall.
29. Snowball, medium to tall.
30. Cornelian cherry, along back fence in shade. For early flower.
31. Smoke tree, closes in end of arbor.
32. **Tamarix Gallica:** tamarisk; small tree, feathery green with pink flowers.
33. Roses as in other lists.
   A. Damask.
   B. Cinnamon.
   C. Provence, red and white.
   D. Scotch briar. E. Moss, red, white, pink.

VINES
34. **Wistaria Chinensis:** purple wistaria, trained to rustic cedar pole.
35. **Akebia quinata:** five-fingered akebia; delicately twining vine, fine leaves and fragrant chocolate flowers. Not on lists but seen in old Salem gardens.
36. **Hululus lupulus:** hop vine; (annual) good for immediate effect.
37. **Lonicera sempervirens:** coral honeysuckle; not on oldest lists but unlike old ones, purchaseable. Long scarlet flowers and thick glaucous leaves united at the base.

HERBS
38. **Mentha piperita:** peppermint; needs a boxed in bed or it spreads.
   Artemisia dracunculus: tarragon; useful for flavoring vinegar.
   Allium Schænoprasum: chives; for salads and soups.
   Salvia officinalis: sage; for meats and dressing.
   Thymus vulgaris: creeping thyme; for flavoring.
   Lavendula vera: sweet lavender, for linens; not hardy north.
   Lippia citriodora: lemon verbena, for scenting linens; not hardy.
   Nepeta cataris: catnip or catmint; soothing drink, cats fond of it.

VEGETABLES
39. Cabbage used as a border in old gardens.
40. Parsley used to edge vegetable beds, as it also is today.
41. Rhubarb, an ornamental accent as well as useful vegetable.
42. Asparagus, placed where the feathery plumes will frame the lawn.

PERENNIALS
43. Bleeding-heart at corners of cross-walk.
44. Wild flowers in shade among ferns next lawn. **Viola Canadensis** and **pubescens,** tall white and yellow violets; foam flower, wild Sweet William, May-apple, Jack-in-the-pulpit, hepatica, spring beauty **(Claytonia),** trillium, etc.
45. Pinks, as edge of one of the small walks.
46. Primulas, large yellow, in masses down entire length of center walk.
47. Lily-of-the-valley, in shade in front of shrubs.
48. Peonies, shady side of arbor next the lawn.
49. Iris as in other lists; also Queen Emma, pale gray with gold spot.
50. **Funkia lancifolia:** blue day lily; July to September; shady border.
51. Ferns next house in shade. Maidenhair, hay-scented, cinnamon and ostrich are the best.
52. Foxgloves back of ferns.
53. Lemon lilies, accent in shade.
54. Hollyhocks, bold masses at end of center walk, to frame seat.
55. Phlox as in other lists; also pink Pink Beauty, Elizabeth Campbell, Selma, Rynstrom.
56. Larkspur, as accent at end of cross-walk.

BULBS
57. Late tulips, not literally the old-fashioned varieties but the best soft colors:
   Clara Butt, Madame Krelage, Edmee, pink.
   Moonlight, Primrose Beauty, Retroflexa, yellow.
   Dream, Crepuscule, Rev. Ewbank, lavender.
   Faust, La Tulipe Noire, dark maroon, etc., etc.
58. Poet's narcissus, in shade bordering walk under arbor.
59. Narcissus, large yellow trumpet, in sun front of grapes.
60. Lilies as in other lists in front of grapes.

ANNUALS
   Especially planned effects in soft colors down center walk in large beds.
61. Orange marigolds, appropriate in bed near kitchen door.
62. Cosmos, tall mass of feathery green to close in arbor.
63. Shell pink annual asters; not on old lists but must be had for cutting.
64. Love-in-a-Mist, delicate blue, with the pink asters. Seed in.
65. Bachelor's buttons, called corn-flower or blue bonnets; with the poppies.
66. Poppies, large double fringed white and pink. Also Shirley varieties; thin to 8".
67. Annual larkspur, sky blue.
68. Rose pink zinnias, pull up all other colors. Not on oldest lists.
69. Snapdragon, lemon color.
70. Stocks; soft pink, lavender, dark reddish purple, canary color.
71. Calendulas, pale sulphur yellow.

POTS
72. Fuchsias, rose geranium, small pink fairy lilies **(Zephyranthes rosea), Agapanthus** lily (blue), oleanders, azaleas, etc. Standing in pots on edge of lawn.

PLANTING LIST FOR THE PARTERRE

List No. 1
On Plan No. 1

TREES AND SHRUBS

1. **Cornus mas:** Cornelian cherry; small tree, fruit used in olden times. Very early yellow flowers before the leaves.
2. **Buxus sempervirens:** tree box; edging for beds. Bushes should be about 18" high and wide eventually.
3. **Buxus sempervirens:** tree box; as large as possible. If imported box is not hardy in your locality use that grown from cuttings from old gardens or transplant some outright. Or 18" globe arborvitæ for inner beds and 5' arborvitæ hedge to enclose the garden.
4. **Pyrus avium, flore pleno:** double white flowering cherry; mass of white in April. All one kind throughout the garden for mass effect. Might use standard snowballs or English hawthorn, for a later bloom.
5. **Syringa vulgaris,** var. **alba:** white lilac. Outside the garden, taller than the purple.
6. **Laburnum vulgare:** golden chain; small tree with pendant yellow flowers in May.
7. Old-fashioned roses grouped in corners.
   Harrison's Yellow; a briar rose, pale sulphur, half-double, fragrant, prolific, 3'-4' high.
   Persian Yellow: briar, deep gold, medium size, fragrant, double.
   Rosa spinosissima: Scotch rose; small yellowish white or pink blooms all along the stem; black fruits.
   White Provence or cabbage rose, tall bush, fragrant.

PERENNIALS AND ANNUALS

8. Groups of small spring flowers and bulbs massed together under cherry trees, to be filled in with pansies and Ladies' Delight for later bloom wherever space occurs.
   Eranthus hyemalis: winter aconite; (bulb) yellow, March.
   Galanthus nivalis: snowdrop; (bulb) green and white, March.
   Bellis perennis: double English daisy; pink, May.
   Viola odorata: sweet violet; purple and white, May.
   Primula vulgaris: English primrose; flowers singly, May.
   Primula polyantha: polyanthus; red or yellow clusters, May.
   Chieranthus Chieri: English wallflower or winter gilliflower; yellow, brown, cream color or dark red, May.
   Myosotis palustris: forget-me-not, blue, May.
   Mertensia Virginica: Virginica cowslip, blue, April and May.
9. **Dicentra spectabilis:** bleeding-heart; deep pink, early May. Not introduced until 1846 but old-fashioned. Gives height in beds of 8.
10. **Iris Germanica,** var. **flavescens:** flower-de-luce; the pale yellow one seen in old gardens.
    Iris Germanica, var. **aurea:** deeper gold, late May and June.
11. **Campanula persicifolia:** bell-flower; blue and white, June. Showy massed in circular beds. To be taken out after blooming and beds filled with tall marigolds. **Campanula medium,** a biennial, would transplant better, but the colors are not so good for this garden.
12. **Delphinium Belladonna:** pale blue larkspur; June. In old lists only the annual variety **(D. ajacis)** is found, but this will be much more effective. Placed as bold accents in front of the cherry trees. All the hybrids could be used.
13. **Valeriana officinalis:** valerian or garden heliotrope; tall heads of white or pale pink, June. Very old-fashioned. Cats are fond of it and will come and roll in the beds.
14. **Hemerocallis Thunbergii:** late lemon lily or "day lily." July. The var. **flava** was the one used but this is later.
15. **Viola tricolor:** Johnny-Jump-Up, or Ladies' Delights; small purple and yellow pansy which seeds itself profusely. May be allowed to grow right in the paths. Also pansies in variety to fill in after 8.
16. Phlox in variety, all white, early and late.
    suffruticosa, var. Miss Lingard, pale lavender eye, June.
    paniculata, var. Independence, tall, early.
    paniculata, var. H. G. von Lassburg, largest floret, midseason.
    paniculata, var. Etta's Choice, very late, lasting into September.
    paniculata, var. Frau Anton Buchner, large floret, dwarf.
17. **Aconitum Napellus:** aconite; dark blue, lasting from July to early September. One of the few autumn flowers listed.
18. **Tagetes erecta:** African marigolds; (annual) lemon color. Lasting until very hard frosts.
19. **Tagetes patula:** French marigolds; (annual) yellow with brown markings. Also lasts well into the fall. Used after bulbs in center beds.
20. **Calendula officinalis:** pot marigolds; (annual) orange and yellow, used after crown imperials to surround sundial. Lasts well.
21. **Aconitum Fischeri:** late aconite; pale blue, September and October.
    Aconitum Wilsoni: tall light blue, late.
22. Hardy chrysanthemum, Brown Bessie; small dark red button, November. A later introduction sometimes called "Artemesia."

BULBS

23. **Hyacinthus:** hyacinths; April and early May.
    var. Queen of the Blues, light porcelain blue. La Devote, creamy white. All one color should be used in the four beds for mass effect, not a mixture. Bulbs to be taken up as soon as through blooming and bell-flowers put in. May be ripened and used again.
24. **Fritillaria imperialis:** crown imperials; April. Choose lighter yellow varieties; extremely quaint; grouped around sundial.
25. **Narcissus jonquilla:** jonquils; small, sweet-scented, yellow flowers with dark green grass-like leaves, April and May.
26. **Muscari botryoides:** grape hyacinths; April and May.
    Fritillaria meleagris: checkered lily; greenish white, April and May. An attractive combination to be replaced later with annuals 19 and 20.
27. **Tulipa vitellina:** a May-flowering variety, primrose yellow to creamy white; in old lists.
28. a. **Lilium excelsum:** Nankeen lily; tall, buff yellow, fragrant, mid-June to mid-July.
    b. **Lilium tigrinum:** tiger lily; orange, August. Not introduced until 1804, but a great favorite. Good in combination with early aconite.

PLANTING LIST FOR THE FLOWER GARDEN

List No. 2

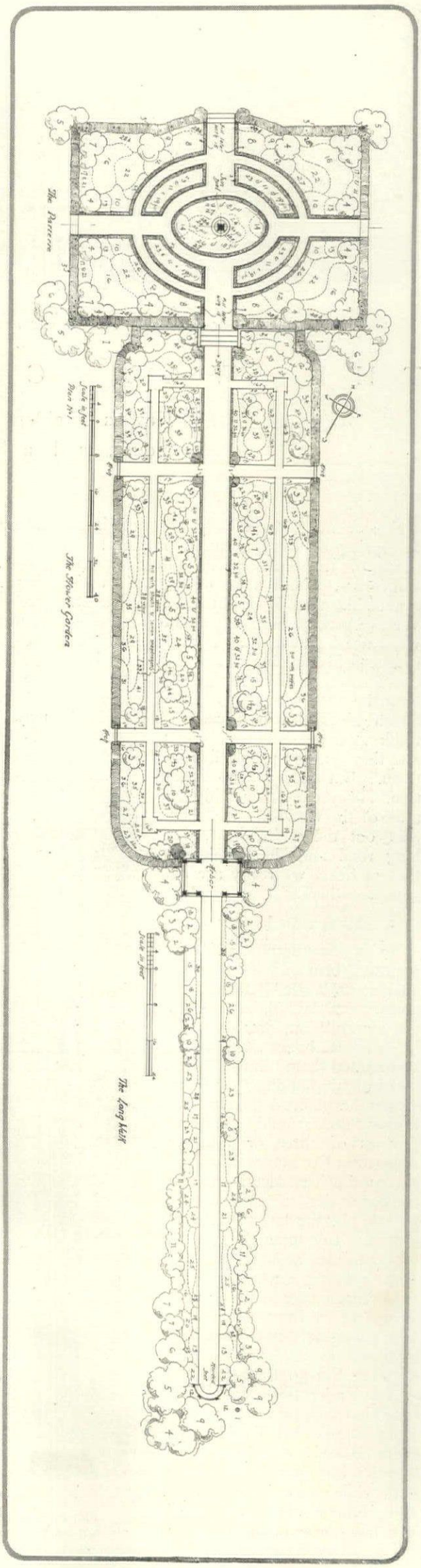
TREES, SHRUBS, VINES AND ROSES

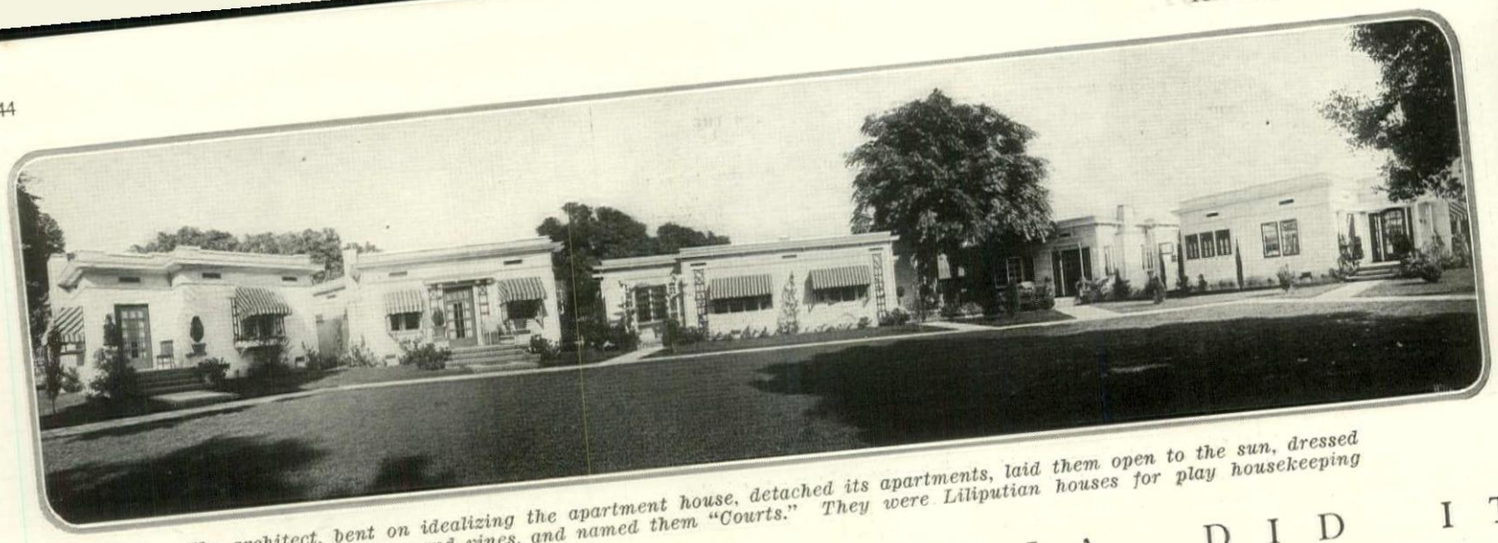
1. **Buxus sempervirens:** tree box; large, irregular rounded specimens.
2. **Buxus suffruticosa:** dwarf edging box; to grow 8"-10" high eventually; if somewhat ragged it adds to the effect of age.
3. **Prunus Persica, flora plena rosea:** double pink flowering peach; all specimens at sides of garden the same for mass effect. Very early and showy.
4. **Cercis Canadensis:** Judas tree or red bud; mass of soft purplish pink flowers before the leaves in spring. Exquisite if not too near yellow.
5. **Pyrus Japonica,** var. **Moerloosei:** white Japan quince.
   Pyrus Japonica, var. **oblonga (communis)** pink or white. Both of these are improvements on the old red flowering variety. Seen around old places though not on old lists. May.
6. **Daphne Mezereum:** mezerion; low shrub, very early flowers of lilac pink appearing before the leaves. Good with Judas tree.
7. **Prunus Japonica, rosea plena:** double pink flowering almond. May. An old favorite, filled with exquisite pink blossoms. Excellent background for late tulips.
8. **Calycanthus floridus:** sweet shrub, Carolina allspice; cinnamon scented flowers of dark chocolate. May.
9. **Wistaria Chinensis:** Chinese wistaria; purple, end of May. On the arbor, blooming with the iris.
10. **Syringa Persica:** Persian lilac; much more delicate and graceful than the common lilac. Blooming with the wistaria and iris.
11. **Viburnum opulus sterilis:** snowball or guelder rose; white balls in May. This old form sometimes afflicted with aphis. The Japanese variety, **V. tomentosum,** var. **plicatum,** is free from disease. The flowers are similar but the leaves thicker and wrinkled.
12. **Philadelphus coronarius:** mock orange or syringa; sweet-scented white flowers in June.
13. **Spiræa prunifolia:** bridal wreath or Peter's wreath; upright shrub, double white flowers on short stems all along the branches in May. Turns red in autumn.
14. Old-fashioned roses scattered throughout the beds.
    A. **Rosa Damascena:** damask rose; deep rose color, loosely double, very fragrant, round, compact shrub.
    B. **Rosa indica:** monthly rose; pink and white, blooming continuously until frost, low to medium bush.
    C. **Rosa Gallica muscosa:** moss rose, pink and white, upright.
    D. **Rosa Gallica officinalis:** Provence or cabbage rose, red or white, large double fragrant blossoms, upright bush.
    E. Madame Plantier; white hybrid china, upright bush, filled with bloom.
15. **Hibiscus Syriacus:** althæa or Rose-of-Sharon; pink or white flowers in August, resembling a hollyhock. Use newer improved varieties which do not have the dirty purple hue of the old-fashioned sorts.

PERENNIALS AND ANNUALS

16. Groups of small spring flowers and bulbs massed under the peach trees and elsewhere as in the parterre.
    A. Double English daisy, pink, May.
    B. Yellow English primrose, May.
    C. Sweet violet, May.
    D. **Hepatica triloba:** liver-leaf, pink, white, lavender; May.
    E. Ladies' Delights, all summer.
    F. Pansies, all summer if picked.
    G. Forget-me-not, May. Especially good with yellow iris.
    H. Purple crocus, and lavender striped white. (bulb) April.
17. **Dianthus plumarius:** Scotch pink; sweet-scented pink or white flowers in May. Foliage masses well on corners.
18. **Viola cornuta:** horned pansy; light blue, May. Blooms again in fall. Combined with pinks.
19. **Iris Germanica,** var. Purple King: flower-de-luce; deep purple, May.
20. **Iris Florentina:** orris-root; white shaded lavender, May.
20. a. **Iris flavescens:** pale straw-color, May.
21. **Dictamnus fraxinella:** gas plant or bastard dittany; white or pink, May. Dark glossy foliage valuable for massing on corners.
22. **Pæonia officinalis,** var. **alba fl. pl.** and **rosea fl. pl.:** the true old-fashioned peonies; white and pink, double, early, May.
23. **Lupinus polyphyllus** and var. **albus:** blue and white lupines; June.
24. **Digitalis purpurea:** foxglove; tall spikes in June. Best in large masses. Can be taken up after blooming and replaced with annuals.
25. **Dianthus barbatus:** Sweet William or "London Pride." Use old-fashioned mottled varieties in red and white as looking best with foxglove. Can also be taken up and replaced with annuals.
26. **Campanula medium:** Canterbury bells or Marian's violet; mixed pink, white and purplish blue, harmonizing with the color scheme of the garden. Biennial; take up after blooming and sow poppies and cornflowers, or put in annual plants.
27. **Hemerocallis flava:** day lily; the early form of lemon lily, June.
28. **Valerian officinalis:** garden heliotrope; pale pink, tall, June.
29. **Delphinium** hybrids: larkspur; all shades of blue, June.
30. **Chrysanthemum Leucanthemum:** ox-eye daisy, white, June and July.
    Chrysanthemum Parthenium: old double white feverfew; all summer.
31. **Althæa rosea:** hollyhocks; all colors, single and double, July.
32. Large masses of various annuals to replace hyacinths, tulips, foxgloves, Sweet Williams and Canterbury bells. Snapdragon or snout flower, pink, white, salmon, bronze.

(List continued on page 60)





The architect, bent on idealizing the apartment house, detached its apartments, laid them open to the sun, dressed them in window boxes and vines, and named them "Courts." They were Liliputian houses for play housekeeping

THE WAY CALIFORNIA DID IT

How a Problem Was Solved by the Apartment That Is a House, and a Ship O' Dreams Came Safely Into Port

MAUD M. KECK

IN a climate perpetually that of late spring or early autumn, people think much of the out-of-doors. In Southern California, where most of us are immigrants, the taste is heightened by contrast. We are greedy for gardens and porches—we cherish these things far more than Chesterfields by the fire, and there is just enough of the *dolce far niente* spirit here to make that domicile the most attractive which gives the least care. One would think apartment houses might flourish—and they do, and people live in them. But they are no solution. They deny ownership of a bit of the world outside, they shut out the wide vistas, the long road and the conviction that at heart we really are all gypsy brothers.

Liliputian Homes

So a Southern California architect, bent on idealizing the apartment house, detached its apartments, laid them open to the air and sun, dressed them in window boxes and vines, and named them "courts." Instead of tall buildings on dusty streets he planned quaint little houses set around a green. Houses of three or four or sometimes five rooms, convenient to the least detail—to the coolest cooler, the newest type of ash pit, the latest electrical device. Liliputian houses in which to play at housekeeping; with growing vines and gardens, but no care of them; with a fig tree in front and grapefruit hanging beside bedroom windows in the rear. Could carefree life go further?

Any undertaking has in its inception that tenuous moment when the vision flags, when there is only the hard road ahead with Fear blocking the path while one waits and quails and doubts one's judgment. We had these moments when we decided to build a court. In the first place our bit of land was some distance from a car line. It was a lot triangular in shape. This meant two sides facing two streets, of necessity presentable from either. It meant the most pitiless, the most bare-faced publicity, with not a mop, not a garbage pail, not even a casual dish towel in the backyard.

"There *are* no backyards!" I cried, dismayed. And this was true. Now, much of the world's business is still conducted by way of the backyard. Of the two entrances to the house, the tradesman's could be dispensed with the less easily. How then were six families to live in six houses with no backyards?

"How?" with questioning, anxious eyes we inquired of the architect.

"God knows!" he responded gloomily. That was the tenuous moment.

There was our ship o' dreams about to be wrecked on a reef the most gross, the most realistic imaginable! Not only had the vision flagged, it had most ignominiously failed. What made it the more distressing was the fact that ours had not been a strictly commercial enterprise. We had been wanderers, and after years of traveling from place to place, of living in dark, inconvenient little houses, we had conceived the bewitching thought that some day we would build houses as charmingly complete as these others had been ugly and inconvenient. They would be small delightful places with casement windows and vistas and fireplaces. Houses so seductive that people coming three thousand mile would still not feel that the were a long way from home. So it was the dream w mourned—our ship o' dream wrecked now on a reef.

We persisted in mourning such effect that obstacl melted; alleys undreamed opened; courage and ingenu were somehow born of t singular parent defeat.

The Scheme Developed

Down below the golf link a well-known hotel, snug into a shallow green rimmed by the dark blue S Madres, stand six white, and flat houses. They face streets, yet there is not a w garbage pail or cloth

The houses have no backyards. Not a mop, not a garbage pail, not even a casual dish towel is in sight; flowers everywhere

among them. Sunk into the floor of the rear cement porches there are galvanized iron boxes which might contain anything—there is no olfactory evidence to betray them. On the screen porches, also in the rear, green awnings hang like curtains, and here the casual dish towel blows in the wind. It blows unheralded, unsung, unseen!

There are the casement windows, the vistas we dreamed of, the houses with their white, sunny, cheerful interiors. All is quaintly diminutive with a reserved yet picturesque quality as artfully unreal as a well-set theater stage.

Perhaps the greatest charm of the court to me lies in the fact that other wanderers like it; that it coaxes them to forget the distance of this far country; that long afterwards in their journeyings they look back and remember it with a certain keen nostalgia and regret.

The Possibilities of the Court

Although it is by no means feasible for all climates, it serves its purpose excellently in California where the bungalow court has received the successful attention of architects for some years. In other regions the grouping of small houses around a court has served to make community centers which are at once intimate and individual. Such courts have infinite possibilities where the price of land does not restrict the work of the architect. They lend themselves to any number of different types of architecture, although, in the interests of appearance, there should be but one type used to a court, and that one should be carried through consistently. The Norman farmhouse, the English cottage and even the smaller French chateau types are capable of being introduced into a court grouping. The houses can be separate, as in the California court, or linked together in a group.

Here, in any event, is one solution of the housing problem for a suburban community. It reduces domestic work to a minimum by reducing the house to the size actually needed. It requires no separate heating or lighting plant, for a central plant can take care of the entire group. At the same time it affords sufficient of the home atmosphere which each of us wants, and sufficient privacy to develop an individuality in each house.

The cost of such a venture depends, of course, on the materials chosen for the houses. Stucco is perhaps the most reasonable, with clapboard, shingle, brick and stone in the respective order of their prices.

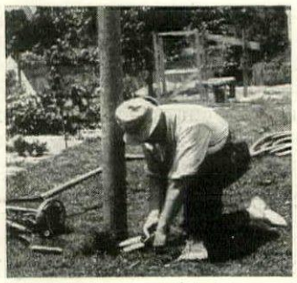
Furnishings are reduced to the necessary minimum. They are mainly of wicker which suits the environment and at the same time is easily handled during the few moments of necessary housekeeping. The rooms are as full of sunshine as the gardens outside

The houses are of three or four or sometimes five rooms, fitted with the most modern devices to make housework play. Each has a little bricked porch with box trees in pots and each has its lattice decorations with a little vine crawling up

July THE GARDENER'S KALENDAR *Seventh Month*

The oftener you cut the lawn grass the better it will grow and appear

Hand weeding is the thing for the flower border. Put the weeds in a basket

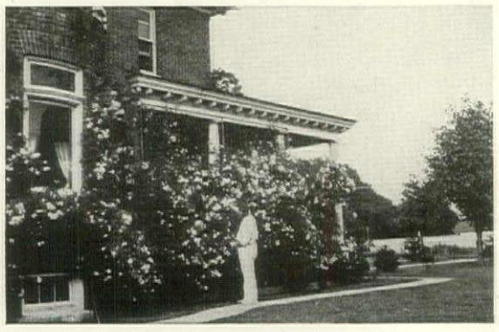


Trimming shears keep the grass neat about trees

A scuffle hoe can be worked around the plants to kill weeds

All superfluous growth should be cut away from the trained tomato plants

SUNDAY	*Dominion Day in Canada.* 1. Pole beans of all kinds must be kept tied up to prevent damage. Tomatoes should be supported in some manner. Light stakes for peppers and egg-plants will save them in a severe storm.	8. Successional sowings are again in order in vegetable garden: lettuce, corn, beans, cucumber, radish, beets and carrots. In the flower garden sow asters, calliopsis, candytuft, annual gypsophila and poppy.	*St. Swithin's Day.* 15. Root crops during winter are always acceptable. Put them in a trench out-of-doors and cover with litter; or a dry, cool cellar will do. Beets, carrots, rutabaga and winter radish can be sown.	22. String beans, lettuce, cucumbers, endive, turnips, kohl rabi, radish and spinach should be sown now. Also make one more sowing of corn, using the early, quick-maturing varieties for this purpose. Golden Bantam is good.	29. Hot days and damp nights are the cause of mildew in the greenhouse. Roses, carnations, grapes and other crops are affected. A little fire heat and painting the pipes with flowers of sulphur will prevent it.
MONDAY	*Pres. Garfield shot,* 1881. 2. The very first runners from the strawberries should be potted up for forcing inside, or for planting out later in the garden. If they are not to be saved, they should be kept removed.	9. Get your flower gathering down to some system. Cut the flowers early in the day before the sun gets strong and use scissors that will cut the stem without loosening the roots. Plunge the flowers in water, in a cool dark place.	*Santiago Surrender,* 1898. 16. Go over your trees occasionally, especially fruit trees, and keep a sharp lookout for borers. Use a fine wire to kill the borer and plug the opening with grafting wax.	*Austrian Ultimatum to Servia,* 1914. 23. It is again time to think of a cover crop for your orchard; by sowing now you get a good stand to carry over the winter. Rye, crimson clover and the vetches are good.	30. This is a good time to move evergreens. Use plenty of water when transplanting; in fact, "puddling" the plant is preferable. Spray the tops morning and evening until root action has started and the tree is established.
TUESDAY	*Battle of Santiago,* 1898. 3. Immediately after they have finished flowering is the time to prune spring flowering shrubs such as lilac, spirea, viburnum, syringa, deutzia, etc. Remove old wood at the ground line.	10. Fruit trees that have reached the fruiting stage should be pruned now. Remove all thin, weak interior branches and stop the leading shoots. This applies to fruits that bear on old wood such as apples, pears and plums.	*Franco-Prussian War,* 1870. 17. Chrysanthemums in the greenhouse are growing fast and require abundance of feed. Liquid manures are excellent. Black fly must be checked with sprays or fumigation.	24. Strawberry plants should now be set out if you want good fruit next season. Be liberal with manure when preparing the new bed — remember you can't get any more out of the ground than you put into it.	*Russia declared war on Austria,* 1914. 31. After the cane fruits such as raspberries, blackberries, etc., have finished fruiting, the old fruiting canes should be removed at the ground line and the new shoots tied in place.
WEDNESDAY	*Independence Day.* 4. Sweet peas must not suffer for want of plant food or water. Liquid feeding is the best, and after a thorough soaking the ground should be mulched with grass or litter to save the moisture.	11. The proper time to pick vegetables is when they are young and tender—beets about the size of walnut, carrots about 4" long, peas when they are green, spinach before it runs to seed. Thus will you get the sweetest crops.	18. Just as soon as the climbing roses are through flowering the dead flowers should be cut down entirely to make room for younger and more productive wood which will bear another season.	25. Cucumber beetle and squash bug are likely to be troublesome at this season of the year. Spray the plants with kerosene emulsion, using plenty of force so the spray will penetrate well among the leaves.	*The smoke ascends* *In a rosy-and-golden haze. The spires* *Shine and are changed. In the valley* *Shadows rise. The lark sings on. The sun,* *Closing his benediction,* *Sinks, and the darkening air* *Thrills with a sense of the triumphing night—* *Night with her train of stars* *And her great gift of sleep.* *—Henley*
THURSDAY	5. Mildew is very likely to be troublesome at this season of the year on gooseberries, roses, grapes and other soft foliage plants. Spray them with sulphide of potassium, using a spoonful to a pail of water.	12. Keep the grass cut on your lawn. A top dressing now with a mixture of bone meal and wood ashes in equal quantities will be very beneficial and will check the growth of summer grass. Regular cutting helps the lawn.	19. There is no cure for blight, but there are preventatives. Spray about every ten days with Bordeaux mixture or copper solution. Vegetables that are susceptible to it are cucumbers, melons, celery, tomatoes, etc.	26. Make a thorough cleanup of all weed growth in the garden. Get in all the corners and various places that are often neglected, before the weeds drop their seeds. Now is the logical time for this work.	
FRIDAY	*John Paul Jones born,* 1747. 6. What provision have you made to fight dry weather? A sprinkling system is best and hose is always a necessity. When watering anything, soak the ground thoroughly.	*Berlin Treaty,* 1878. 13. Late crops of cabbage, cauliflower, celery, broccoli, Brussels sprouts and kale should be planted out. Use plenty of manure and keep the plants watered until they have started root action.	*Pope Leo XIII died,* 1903. 20. Keep the space between the muskmelon plants well cultivated, and when the young melons are formed place them on small boards or flower pots to keep them from getting bedded in the dirt.	*Wireless communication between Japan and U. S.,* 1915. 27. If you have coldframes to carry plants over the winter, this is an excellent time to start a number of perennials from seed such as delphinium, coreopsis, campanula, etc.	**This Kalendar of the gardener's labors is aimed as a reminder for undertaking all his tasks in season. It is fitted to the latitude of the Middle States, but its service should be available for the whole country if it be remembered that for every one hundred miles north or south there is a difference of from five to seven days later or earlier in performing garden operations. The dates given are, of course, for an average season.**
SATURDAY	7. Artificial watering is troublesome. To reduce it to a minimum, save every bit of moisture; cultivate the ground constantly to establish a dust mulch, or cover the earth with litter where you can't cultivate.	*French Revolution began,* 1789. 14. Lettuce runs to seed during the warm summer weather. Moisture at the roots and some artificial shade (not too dense, however) will prevent this considerably. Cheesecloth will answer.	*Battle of Bull Run,* 1861. 21. Dahlias must be attended to if you want good flowers. The lateral growths must be kept reduced; pinching out about one-half of such growth will result in finer and larger flowers.	28. Seed sowing in the greenhouse should receive some attention. Mignonette, cineraria, calceolaria, stocks, tomatoes, etc., should be started now, and snapdragons, if you haven't any in pots for forcing. All these will be welcome later on.	



The soil around newly planted trees should be kept well stirred

As soon as the climbing roses stop blooming they should be pruned

Pick your vegetables while they are still young and tender

The cos lettuce should be tied up when the plants are entirely dry

CONVENIENT DEVICES FOR THE HOUSE

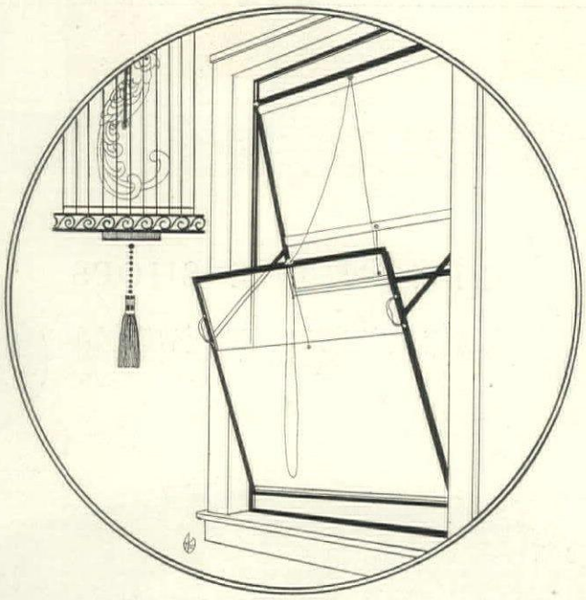
Compare the house of a hundred years ago with the house today and you will marvel at the ingenuity of the men whose labors and inventions have made the modern house so livable. On this page we plan to show these ideas as they are proven of service. An idea being valued at a dollar, it is a dollar that is paid the reader who sends in her idea to the Editor, House & Garden, *19 West 44th Street, New York City*

THE BALANCED WINDOW

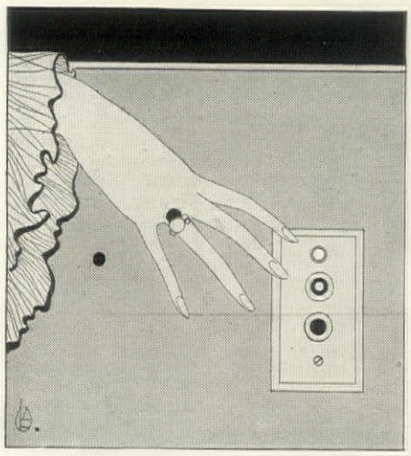
THE business of making the house more livable by making the work lighter can be greatly aided by adopting devices which hitherto have been restricted to commercial construction alone. There is the balanced window, for example, shown to the right. This has become familiar enough in office buildings, but it is also perfectly feasible for those rooms of the house where heavy overdrapes do not interfere with the swing of the sashes.

These balanced windows eliminate sash cords, chains and pulleys. They are of metal and fit snugly into the casement. The dangers and troubles of washing are reduced to a minimum. Should the glass need renewing, it can readily be done by unscrewing the metal strips and fitting in the pane.

While windows of this kind are not advisable for the entire house, there is no reason why they should not find a place in the kitchen, butler's pantry and storage rooms.



The idea of the balanced sash window, hitherto restricted to public buildings, is perfectly feasible for certain parts of the house



At the top of the switch is placed a little glow button. You can find the light in the darkest room on the darkest night

A SWITCH GUIDE

IN the Kingdom of the Blind men and women knew their way about by a multitude of paths, but no such paths lead up to the switch on a dark night. You search the wall, feel about the furniture, and in time come to the cold spot of brass. Meantime you and the company and possibly the burglar have been in darkness. Household inefficiency of this kind is such a common experience that the householder has almost become hardened to it and scarcely expects to find a device eliminating it.

To obviate this delay has been made up a little attachment which can be put on any switch plate. It is a button treated with a radium paint that glows in the night sufficiently to indicate where the plate lies. The glow is soft, gentle and different enough to distinguish it. The button costs fifty cents.

Nothing can be more stubborn than a curtain on rings. But a curtain on rollers is quite a different matter. It pulls back at the slightest touch, runs silently and, incidentally, eliminates the homely ring device

WHERE LIGHT HANGS

THE artist is responsible for the unbelievable moth in the picture below, but an inventor made the light toward which it is flying. The light, of course, is the thing, and is warranted to give human hands the same sense of direction as it gives the giddy moth.

Doubtless everyone has pawed about in mid-air for the elusive cord pull of the light, and has had his patience well-nigh exhausted before it was found. Here is a range finder for the cord.

It is a little pendant of glass with a brass top cap that can be attached to the cord. Inside is suspended a spot of metal treated with a radium compound that does not need to absorb light by day in order to glow by night. In other words, it eliminates the necessity for having a pilot light which, at best, eats up a certain amount of current. In daytime this crystal pendant is sufficiently unobtrusive to avoid its getting in the line of vision. $1.

At the end of the electric light cord hangs a tiny glow lamp which eliminates the necessity for having to feel around in the dark

INSTEAD OF RINGS

FOR stubbornness few things can compare with a portière or curtain hung on rings. Invariably it sticks and refuses to swing the way you want it, despite tugging.

On the other hand, picture a portière or curtain attached to little rollers set in a groove inside the upper casing of the door or window. It moves noiselessly at the slightest touch and falls into position without effort. In addition, rings on rods, which are scarcely beautiful at best, are eliminated.

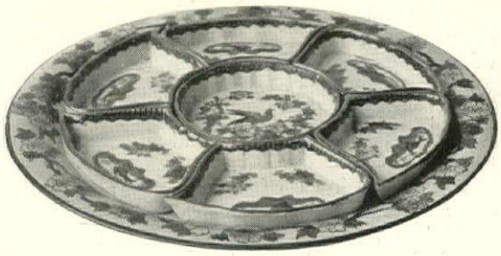
The picture to the left tells the story and the cross-section above explains the secret. The curtain is attached by hooks fastened to the tongue on the roller. This device is made up in 12′ lengths in any wood or design desired. It could be made to conform perfectly with the other molding in the room.

It would seem that there would never be an end to the really exquisite table decorations. This, for example, is in amber color glass with blue bands. It consists of a compote 10" in diameter and four candlesticks 8" high. Picture it on a table cloth of Spanish filet underlaid with yellow or blue. It costs $35

Designed for service in the country house comes a hors d'oeuvre set shown below. The tray is tin and the insert dishes china, the tray, which is 14" in diameter, being decorated with the same design as the dishes. If hors d'oeuvres are not planned one can fill the dishes with nuts to nibble between courses. $10

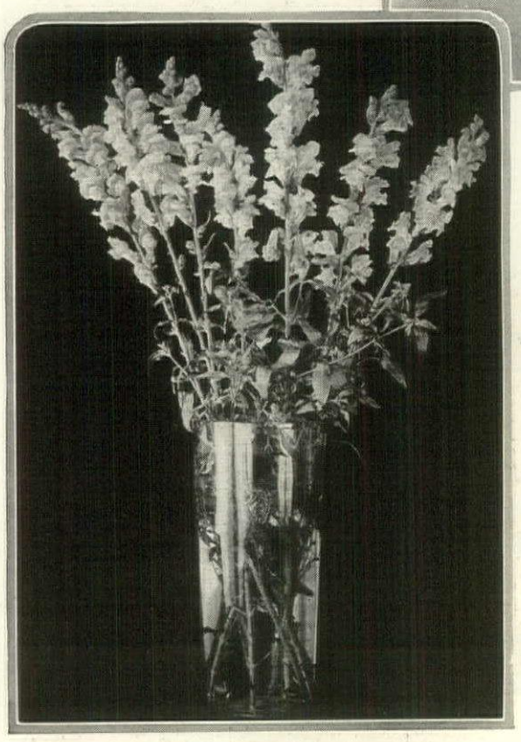
SEEN IN THE SHOPS

The names of the shops can be had by applying to The Shopping Service, House & Garden, 19 West 44th Street, New York City

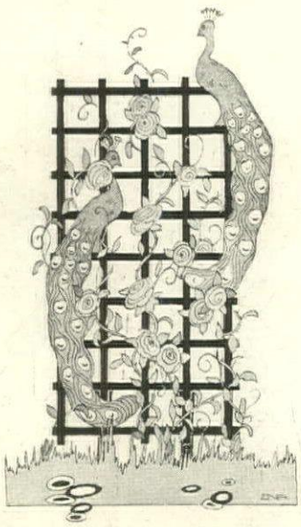


A colorful little bathroom set consists of a toothbrush holder, water glass and soap dish of crystal decorated with roses and blue bands and delicate green leaves, $5

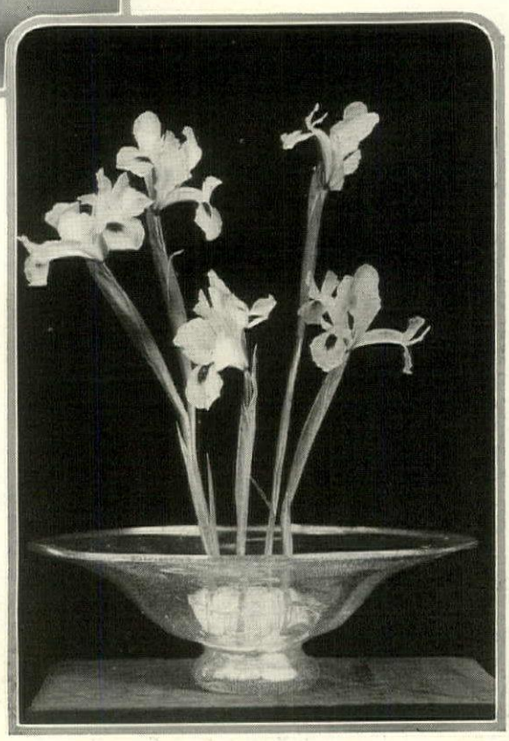
Though the shape of the jardinière to the left may seem conventional, the color is unusually pleasing. It is gray blue with raised figures, soft and harmonious. 9" high. $4



From out of ancient Cyprus came the design for this vase in glass, the cool, green shade of deep water. 12" high. $7.50

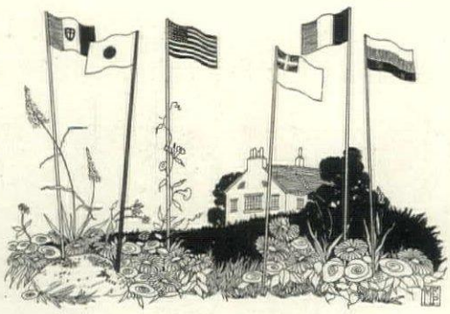


Picture it behind a porch flower box or in some corner of the garden, this trellis of black wood with peacocks in their natural brilliant colors. 26" high. $2.80



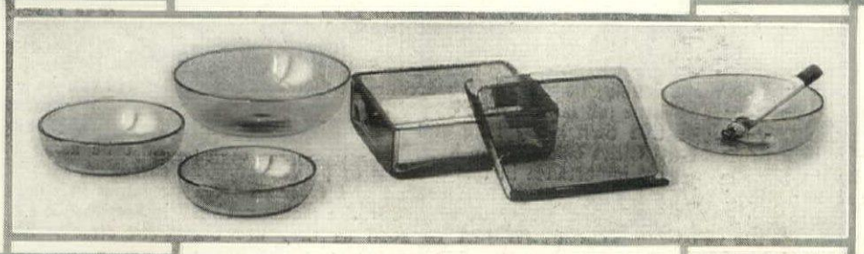
Another example of Cyprus design glass is reproduced in water green color. 14" wide. On an ebonized wood base. $12.50 complete

Sweden contributes this white pottery flower pot with saucer. The design shows conventional medallions. Pot and saucer are delicately ribbed. 8" high. $1.50

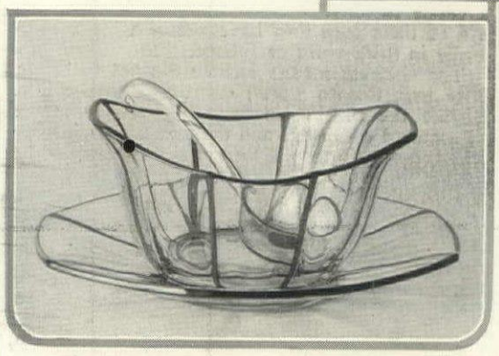


The League to Enforce Peace in the Garden consists of an array of flower sticks bearing the allied flags painted in waterproof colors on metal, 4" by 6½". Stick, 4' high. $2.50 each

Cut flowers are loveliest in a vase of simple lines. This type is in delicate shades of amethyst, or may be had in bright blue or carnation red. 6" high. $1.40



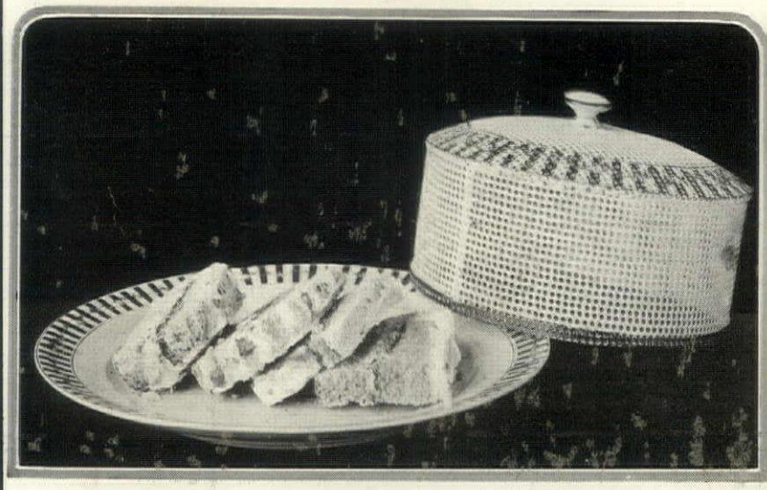
A cigarette set of this kind is exactly what he has been wanting. It consists of a box 3¼" by 2¾" and a nest of four trays, the largest of which is 3½" wide. In amber, purple or blue crystal. $7.50



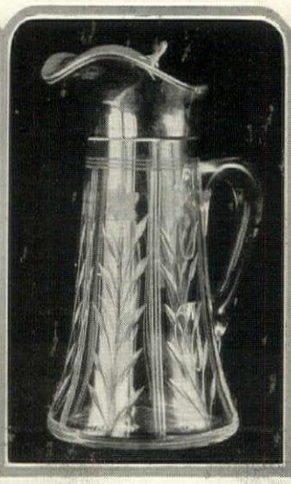
Although intended for whipped cream, this bowl and ladle will serve for syrup or gravy. It is decorated in a panel design with gold stripes. 6" in diameter. $3.50

Old English sweetmeat dish with plate. 8" high. Black, yellow or white bands, colored flowers. $7.50

A hot July afternoon—a shady porch—lemonade—and the click of ice in the tub. Heavy glass decorated with black or yellow bands and flowers. 5½" diameter. $2



You can use it for cheese, or cake or fruit, a china plate with a perforated tin cover. Cover 6½" wide, plate 10" wide. Both are decorated with black and white stripes and a little vine. $3.50



Engraved crystal syrup pitcher with silver plated top. Stands 6" high. $3.50

Enameled tray and thermos jug, nickel top and handle. 8½" high. Rose, gray, ivory, lavender. $8

YOUR PATRIOTIC PATCH

Precautions Which Will Remove the Stigma from the Fair Name of Amateur Gardener, and Make Even the First Season's Planting an Unqualified Success

SOME bright morning, when you have coaxed your little plants along successfully for a time, through their various stages of sprouting and transplanting and thinning and weeding, you may stand sadly but philosophically in the midst of your garden, contemplating a mass of ruins where all was sturdy growth before.

"Why," you may meditate, as you gaze upon your blighted hopes, "why in Sam Hill is Nature's conduct so erratic? Why does she grow here a lusty cabbage, and at the same time bring up a fat cutworm to kill it? Or why does she rear this tropical-looking young squash, only to send down in destruction upon it out of the air an evil-smelling bug, black as a pirate's flag and ugly as Sin?"

Increased size and quality of fruit, besides earlier maturity, result from keeping each tomato plant thinned to a single stalk

Much is to be gained and nothing lost by pulling up the bean plants as soon as they finish bearing, to make room for other things

Nature will not answer these questions. We have, to be sure, found out the reason—or at least *a* reason—for some of her tricks. For instance, she gives the columbine a blue dress in countries where it is pollinated by the bee, and a red one where the ruby-throated humming-bird does the work. She knew, long before any spectacled scientist ever discovered it, that the bee will go for a bonny blue flower, while the humming-bird is sure that red hides the sweetest honey! But when we face the problem of protecting our plants in vegetable and flower gardens—as the statesmen say, "it is a fact, not a theory, which we confront."

He who plants a garden must expect trouble, and should prepare to prevent it; or, where that is not possible, to meet and control it. In gardening, be it said, preparedness counts, and one little ten minute dose of prevention is more effective than many long and weary hours of cure.

Clean culture is in itself a matter of the greatest importance in this business of prevention. It means not only clean ground and freedom from weeds but plenty of space for the plants. Thin out your plants just as soon as they are big enough to be thinned. The gardener who is too weak-minded or lazy to destroy ruthlessly his surplus plants, where the growth is too thick, is inviting trouble and is sure to get it. Overcrowding always produces weaklings, ready to succumb to the first unfavorable condition. Moreover, the crowding creates an environment which encourages the unseen development of both insects and disease. Let in the air and sunshine, give the cleansing wind a chance to blow around and through each individual plant, and you will find that you have cut down your gardening troubles by half. The aphides, squash bugs and other pests are most frequently found where leaves touch or stems crowd together, and black rot and mildew set in where fruits touch.

Comparatively little injury is caused by the diseases in the ordinary mixed garden. There are two kinds of diseases: those directly due to the effect of the injurious bacteria, introduced from outside and then multiplying in the tissues of the plant; and those which attack the whole constitution of the plant. To the former class belong the various wilts, blights and troublesome rusts.

Far more important are the insect invaders which may, in general, be divided into four classes, according to method of attack: those which suck; those which chew; those which bore; and those which attack the roots.

The sucking insects thrive by extracting the plant juices while doing little or no injury to the leaves or stems on which they are at work. They include, beside the aphides and plant lice, soft and hard shelled scales and the nymphs or young of such things as the squash bug, white fly and oyster-shell scale. The uninitiated gardener will scarcely believe that a few soft little insects can be causing his plants to fail so suddenly. Because these insects take their food from beneath the bark, poisons are useless and they must be asphyxiated or destroyed by a contact corrosive, such as kerosene or soap. In the small colonies in which they at first appear, the sucking insects can be exterminated by a prompt and energetic attack. Since they multiply with almost incredible rapidity, it is next to impossible to get rid of them once they have gained a start, especially in thick vines or foliage.

The chewing insects include the potato beetle, rose bug, tomato worm, cutworm and the like. Unlike the sucking insects, they usually attack as matured specimens and the first onslaught may mean great damage. Fortunately they may be

(*Continued on page* 68)

Lest the newly transplanted seedlings wilt in the hot summer sun, cover them with old berry baskets as soon as they are set out

If the soil around the small fruit trees is kept stirred the underground moisture will be conserved and better root ventilation provided

Brush is not essential for successful pea growing. A trellis of horizontal and vertical strings will serve the purpose

THE BEST FLOWERS FOR A BLUE GARDEN

Choosing for the Garden of Aristocratic Strain Where Lavenders and Purples Are Positively Not Admitted

GRACE TABOR

HOW many blue flowers are there, I wonder? Does anybody know? We usually think of them as not at all common—not like red or yellow, for example, that are everywhere.

Are they indeed so rare?

Rare they are, without question, in gardens—that is, comparatively speaking. Apart from the larkspurs and perhaps some Canterbury bells, and edgings of ageratum, blue flowers are not very commonly planted. Yet here before me is a list of almost fifty species, all bearing blue flowers, and nearly all well worth having in the garden.

In the very nature of things, blue flowers cannot be showy; for blue is the color that always recedes, wherever it may be. Plant blue flowers anywhere and you make the spot where they stand seem farther away than it was before. There, indeed, is one of the tricks of landscape gardening—blue flowers for spaciousness and airiness and distance, and for the suggestion of cool shadow in the midst of summer's heat.

To insure this effect, however, it is necessary to use blue flowers that will mass up well, that will spread the color out before the eye rather than carry it aloft, as larkspurs do. I find myself constantly thinking of them because they are the blue flower *par excellence*, and everyone knows and loves them; but it is not necessary to confine oneself to them, by any means, in order to have blue, and true blue—and quantities of it—in the garden.

The blue flowered eupatorium blooms from August on

Do not forget aconitum, a most worthy addition

And there is veronica, the speedwell of midsummer

Anchusa Dropmore shows a blue of true gentian quality. It is a tall grower and blooms in Many and June

There are the blue columbines, for example; a colony of these is like a patch of sky on the turf. And there are bottle gentians, a heavenly color—two kinds of them, one native and blossoming in August, the other Japanese and coming accommodatingly in October and November, when few flowers of any kind are in evidence. Then there is the blue flowered eupatorium, with flowers very similar to ageratum—*Eupatorium cœlestinum*, which blooms in August and on through the summer, and is a perennial, which ageratum is not.

All of these and many more are truly blue—not purple-blue or lavender or any of the off shades, but actually the color of the sky. The main thing to guard against in assembling flowers for a blue color scheme is the tendency which many dealers have to call everything "blue" that is not actually purple. It is a matter of some difficulty to insure only pure, true blue flowers in a collection, but it can be done.

The First Selections

Assuredly I should put the larkspur at the head of the list; so we will start with *Delphinium belladonna*. An earlier blooming plant is the Italian alkanet—*Anchusa italica*. A recently offered species from the Caucasus, *Anchusa myotidiflora*, is particularly early, blossoming in April or early May with sprays of lovely flowers, something like forget-me-nots. It is a low-growing species, not exceeding 1′ in height, while the others grow from 1′ to 5′ and are very strong and vigorous plants. They are not coarse, however, in the least; and lovelier shades of blue do not exist than appear in the two varieties "opal" and "Dropmore." The first is light blue; the second darker, and of the quality of the gentian. With the dwarf form in bloom in April and May and these two following it in May and June and larkspurs beginning to open about the middle of June, ten weeks of glorious color are assured with only four plants, or kinds of plants.

Yet for their airiness and wild grace I would not omit the blue columbines, rich in flowers though the garden may be at this season without them. Perhaps the bluest of all is *Aquilegia Helenæ*, but there are often lovely blues in the mixture of seeds offered as Veitch's hybrids. Unfortunately these are only sold in mixture, and while it would be possible to save the seed from the plants that developed pure color, the columbine is such a hybridizer that its isolation is really a problem for the professional grower.

There is a Japanese Alpine variety of columbine that has blue flowers, but their yellow corollas prevent their being used where pure color is desired. The name of this variety for the benefit of anyone who does not mind the yellow touch, is *Aquilegia akitensis*.

Along with the larkspurs, around the middle of June, will flower the low-growing *Polemonium Richardsoni*, or Jacob's ladder. A place that is partly shaded suits this better than full sunshine. Only 1′ in height, its spiked flowers massed thickly beside or before the taller larkspurs, it rivals them in beauty and showiness. There is an earlier variety too, *Polemonium reptans*, which blossoms during May and early June.

For the interval between July and late August the sage family can meet the deficiency. There is now a blue perennial sage—*Salvia uliginosa*—which will blossom, it is claimed, from June until frost. It is a very strong-growing plant, too large for the border under ordinary circumstances, for it is bushy and attains a height of 5′; but a smaller variety, *Salvia azurea*, which comes from the Rocky Mountains and grows only 4′ is suitable even for small space. It does not blossom until later, however—from August through September.

Speedwell is excellent, the beauteous veronica, of which perhaps *Veronica longifolia subsessilis* is the finest. This comes into bloom the middle of July and lasts a month. *Veronica spicata* is a lighter blue, and earlier to bloom by three weeks or a month, so it is not as important to us as the later flowering *Veronica maritima*, which makes its display from July on into September. The first named grows to 3′ in height, the second to 1½′, and the third to 2′.

For the Season's End

Although it flowers at the same time, the blue Japanese bell-flower or balloon flower—*Platycodon grandiflorum*—cannot be left out. It is indeed one of the loveliest varieties the garden can entertain, and may be used either as a specimen in the border or in masses. I believe that you will never be content with a specimen once you start with it. Nothing but masses will do. While the bell-flower is closely related to the Canterbury bell, which it resembles, still it is quite distinct, and unlike the ordinary Canterbury bell it is a perennial instead of a biennial.

With half the summer gone, I must put in the aconite immediately! It is not a good plant to use, if there are children about with the bad habit of nibbling at things, for aconite is poisonous. Yet it is so beautiful and so worthy in every way, that if it were not for this one drawback, I should put it much higher up in the list.

One of its great advantages is its willingness to grow under trees and in shade anywhere. Few really lovely and showy flowers will do this. Then, its period of bloom is noteworthy and its color is rich and pure. Not the least of its attractions is the quaintness of its blossoms—little hoods or

helmets which have gained for it the folk-names of monkshood and helmet flower. The first variety to bloom—"Spark's variety"—has the darkest flowers of all; it blooms in June, and so need not be considered, unless for its color and the additional beauty it will contribute to an already lovely display at that time. *Aconitum napellus,* flowering in August and September, is essential, as well as the dwarf *Aconitum Fischeri,* only 18" high as contrasted with the average 4'. Its flowers, produced in September and October, are pale blue and very large.

For the last blue perennials in the garden, we may have to resort to the Japanese gentian before mentioned, *Gentiana scabra.* This begins to blossom in October and continues through a portion of November. Nothing throughout the summer has a bluer blue.

Annuals and Biennials

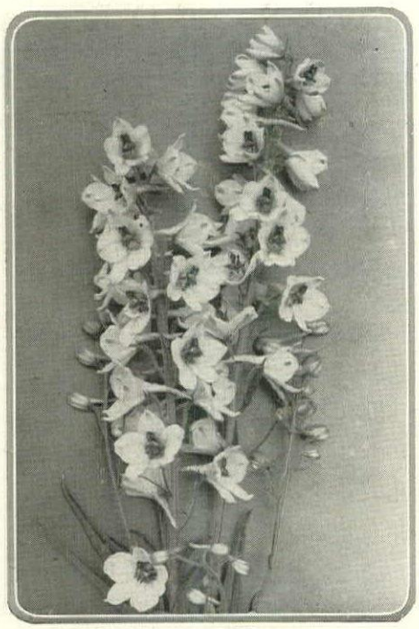
Thus you see it is possible to have a blue garden straight through the season without bringing in a single annual, though there are many annuals that we cannot do without. Take for example ageratum, which has the loveliest and clearest of colors and presents a sheet of bloom all through the summer. As an edging to a blue border there is nothing finer. "Little Blue Star" is probably the best for this purpose, if a low edging is desired; this variety grows to a height of 4" or 5". If something higher is wanted, I should select "Imperial dwarf blue" which reaches 8", or "Princess Pauline," of the same height, with a white center to its flowers, which contrasts sharply and delightfully with their bright color.

Then there are the Canterbury bells, really biennials, not annuals. Two distinct and lovely shades of blue are to be had in these, *Campanula medium,* dark blue and light blue. The annual lupines also come in two shades, a dark and a light, while for a delicate mass effect at the base of tall growing things, there is the blue-flowered flax—*Linum perenne.* The latter grows to 18", and is covered all summer with bright blue, open flowers of genuine worth.

Many blue flowering plants of great merit are of necessity omitted here; but I am certain that a selection which comprises those mentioned will leave very little to be desired in the way of either individual flowers or garden effect. Such a selection will eliminate the violet shades that are always lurking around in company with blue flowers, whether they are annual or perennial.

The Garden's Site

If blue is chosen as the color scheme of an entire garden, let the location of that garden be on the cool side of the dwelling, that is, to the east or the north. This is contrary to the time-honored practice of "warming up" the cool sides and "toning down" the warm, I know; but that practice resulted in just ordinary effects. A better scheme is always to intensify, taking the key from what Nature provides. If your house stands with



Delphinium belladonna heads the list. Preceded by the alkanets, it ensures ten weeks of blue in the garden

an exposure open to the heat of the day, seize upon that very quality and emphasize it. Emphasize it in the flowers which you use on that hot, sunny side; and emphasize it by making the opposite and shady side all that is dark and cool and shadowy. Then you will actually have made the most of your opportunities.

To my mind quite the most charming garden in this country belongs to an artist famous as a colorist. Very daringly he has used on the hottest side of his house flowers that in flaming hues rival the sun's rays. On the opposite side, where the blue sea comes up almost to his doors and the white clouds float overhead, are flowers of blue and white only. Of course, the blue and shady side is the living side; and there comes a wonderful sense of refreshment as one passes in from the gold and scarlet light which pulses on walls and fountain and flowers at the entrance, to the dimness of the interior, and then on the opposite side to the airiness of the terrace.

Blue flowers, then, mean a garden of refreshment, preferably on the shady side of the place. By "shady" I mean shadowed during the hotter part of the day, at least. If blue is chosen to the exclusion of other colors, mass the low-growing sorts by lots of not less than twenty-five or fifty, and intersperse these "fields" with clumps and groups of the tall, dominating sort—the larkspurs and the aconites. Keep these in a few groups, using as many in a group as your space will allow. Plants of this character, carrying strong vertical lines, create a restlessness if scattered. Bunch them up, and place the bunches with a nice eye to their effect on the composition, if you wish a restful and dignified whole.

Starting from Seed

Most of the things that I have mentioned may be grown from seed, and I have personally found this a much more satisfactory—and incidentally more economical—way of obtaining plants. Perennials, be they never so carefully packed and shipped, are bound to get a bad setback, for they are all succulent and tender of stem, and being out of the ground for any time at all is bad for them. My advice is to raise them yourself when you can. Seed planted indoors in July, or outdoors in a sheltered seed bed, if you prefer, will make sturdy little plants for transplanting to their allotted places in September.

Put them into their permanent positions then, mulch them when winter comes, and next spring your garden will be ready to blossom famously.

In the case of aconite, however, it is doubtful if seed of any but *Aconitum napellus* may be purchased. Likewise it seems probable that only the "Dropmore" variety of alkanet may be obtained in seed from supply houses.

Seed of all the columbines is common and few things, by the way, are easier to grow from seed than these. They may be sown where they are wanted, if your space is ready right now, and simply thinned out to stand 8" apart. Being perfectly hardy, they will actually need no winter protection, though it is always a wise precaution. Its purpose is as much to keep them cold as warm—for it is an equalizer rather than a warm blanket, taking the place of the snow blanket which has ceased to afford protection in many parts of the country.

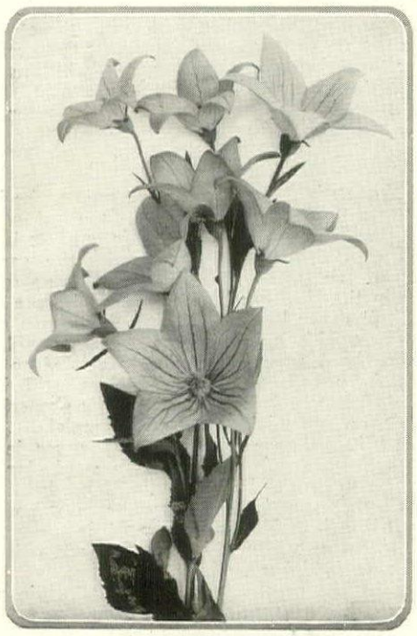
Larkspurs are very easily raised from seed, and may be treated in practically the same way as the columbines in the matter of transplanting and winter cover. Jacob's ladder must be bought in the plant, both varieties named. So must *Salvia uliginosa* and *Salvia azurea,* and the veronicas as well unless you wish to get a mixture of *Veronica spicata* and weed out everything but the blue flowers, after it has started to bloom. It is not offered in the pure colors. *Veronica longifolia subsessilis* is not to be had except in the plants; neither is *Veronica maritima.*

All varieties of platycodon are available, but gentians, of course, are not. The gentian, indeed, is one of the most elusive plants to grow—or to propagate—and it is doubtful if many amateurs have ever succeeded with it. However, the closed variety recommended here is not difficult to grow, once it is established. It is not especially difficult to establish, if the soil wherein it is planted is rich in humus and deep and cool and spongy. A sandy, rather than a heavy soil is best; and gentians dislike lime. If the garden has one part wetter than another, select this for them; but if the soil is heavy, remove enough to give them a bedding that is more to their taste,—that is, sandy and spongy. Plenty of humus will accomplish this result.

Ageratum is sown where it is to grow, or started in the house in March and transplanted to its place in May. The latter method is more usual because it brings it into bloom earlier than would be possible if it were started outdoors.

Canterbury Bells

Canterbury bells must be grown through a summer to the next summer, when they will bloom. The usual time for planting the seed is in the spring; but seed started now in seed beds ought to produce plants large enough to transplant in September or October to their garden positions. Mulch them, after transplanting, with some straw or similar covering as soon as the ground begins to freeze, and in the spring dig some bonemeal in around them. Stake them as soon as they start into growth, so that they may grow erect and stay erect. If you wish them for every summer, you must start new seedlings just about the time the old plants get nicely above ground in the spring. These new seedlings will be the plants which will take the places of the old ones in the fall, and take their turn at blossoming the next summer—and so on. Thus it is necessary always to have a nursery plot for enough of these plants to fill the spaces which will be left vacant at the end of each summer. They are well worth it, if one has the space to devote to them.



The Japanese bell-flowers should not be omitted, whether you use them as specimen plants or in masses

Several good blue columbines can be used. Aquilegia Helenæ is one, and some of the Veitch hybrids are excellent

Furniture.

Interior Decorations.

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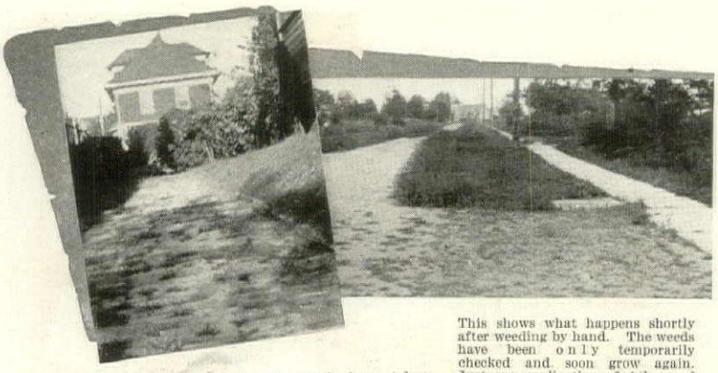

Here is a place where the weeds have taken complete possession and routed out every element of good appearance. Of course, few homes permit weeds to get as far as that—some of them weed by hand a great many times during the year.—One application of Atlas will clean up and keep clean for the whole year.

This shows what happens shortly after weeding by hand. The weeds have been only temporarily checked and soon grow again. Just one application of Atlas and all those weeds would disappear permanently—for the whole year.

KILL *the* WEEDS

Now is the time. Weeds mar the appearance of drive-ways, paths, walks, gutters, tennis courts—everywhere.

Hand-weeding is costly and must be done over and over again. Besides, labor should be put to more productive work.

The answer is Atlas Chemical Weed Killer. It comes in highly concentrated liquid form. You mix it with 20 parts water and apply in sprinkling can. Atlas enters the plant at the surface and soaks down to the deepest root. Weeds die in a few days and the ground round about is sterilized for all season.

One gallon of Atlas Weed Killer keeps 600 sq. ft. clean for the whole year.

ATLAS WEED-KILLER
Grass and Weed-Killing Chemical

***Sample Offer**—We will furnish you a trial 2-qt. can of Atlas Weed Killer on receipt of $1.00 and the coupon below, prepaid if you mention your dealer's name.*

Something New—LAWN SILICATE

Kills weeds in lawns without injury to the grass. A chemical in powder form. Invaluable for every home, estate or club that has a lawn or turf tennis court. Write.

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Enclosed is $1 for a 2 qt. can of Atlas Weed Killer.

Name .....

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Making An Old-Fashioned Garden

(*Continued from page* 43)

scope for the imagination and individuality of the owner and satisfy the requirements of the present while retaining the atmosphere of the past.

The first, on page 43, is in three parts and represents the more ornamental or Cavalier type, consisting of a formal parterre of boxwood, a large rambling flower garden, and a long border of simple flowers. Any one of these can be used separately, though combined they form a harmonious whole.

The Parterre

The parterre, coming next to the house terrace as it does, has a decidedly formal spirit. It should be very well kept, the box large and thrifty, in a simple pattern suggestive of the best of the Elizabethan gardens instead of the over-elaborated later ones. The beds are to be filled with flowers in clear tones of yellow, blue and white, in large, effective masses of as few kinds as are consistent with a constant succession of bloom throughout the season.

In April the filmy yellow sprays of *Cornus mas* sway outside the dark green hedge, while double white flowering cherry trees, gay with bloom, are regularly spaced on the inside. Under them is a medley of snowdrops, yellow winter aconite, crocus and arching sprays of bleeding-heart, tinted with the tender blue and gray-green of Virginia cowslip. Stately yellow crown imperials are grouped around the slender white sundial, while the remainder of the oval is tessellated with sky blue grape hyacinths and white fritillaries. The circular beds surrounding this are filled with flat masses of porcelain blue hyacinths and the outer circle is accentuated by fragrant yellow jonquils.

In May, slender yellow tulips and flower-de-luce of straw color and gold predominate. Under the trees are massed wallflowers, primroses, violets, forget-me-nots and the pretty English daisies.

Against the hedge in June are roses of yellow and white, white valerian, and larkspur in varying tones of blue. Blue and white bell-flowers are in place of the hyacinths, and early orange lilies now accentuate the sundial. These in turn will be succeeded by orange calendulas, tiny brown and yellow marigolds will fill over the smaller bulbs, and tall ones will replace the bell-flowers.

During the month of August the garden appears filled with early and late white phlox, large orange tiger lilies and monkshood, which, with the annuals, provide bloom up to the time when the brown button chrysanthemums end the year.

The Larger Garden

The larger flower garden has a freer, more informal spirit. I would not have it too carefully kept. Tall old shrubs are scattered hit or miss in the beds and the long paths ramble through encroaching tangles of flowers. Massive old boxwood forms the outer boundary, while the rounded specimens and dwarf edging box which define the center path are allowed to straggle a bit. The moss is encouraged to grow on the earthen surfaces of the side paths, and over their board edges low flowers creep irregularly. The predominating color effect is of pink, lavender, dull purplish blue and white, the broken and mixed tones seen in some of the Sweet William, foxgloves or phlox, with enough of orange, deep blue and purple to redeem it from a sense of monotony. The whole effect suggests the printed fabrics worn by our grandmothers.

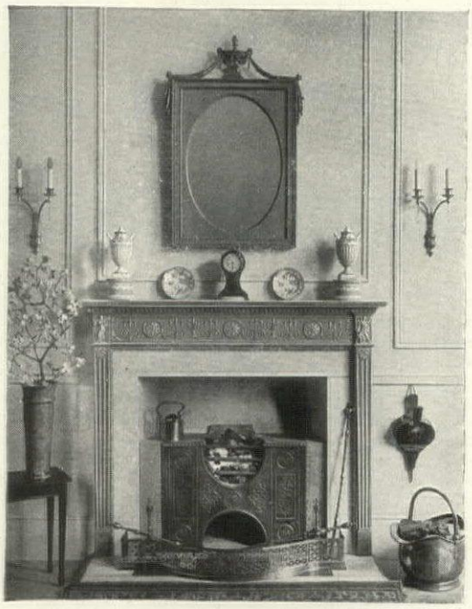
In earliest spring picture yourself looking down the central path between great clumps of hyacinths—rose, dull purple, pale pink and lavender—scattered through the beds

(*Continued on page* 56)

The dull purples and pinks of the foxgloves combine well with the mottled and streaked Sweet Williams of lower growth

TODHUNTER

MANTELS AND FIREPLACE ACCESSORIES



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Colonial Hardware and Hand-wrought Metal Work

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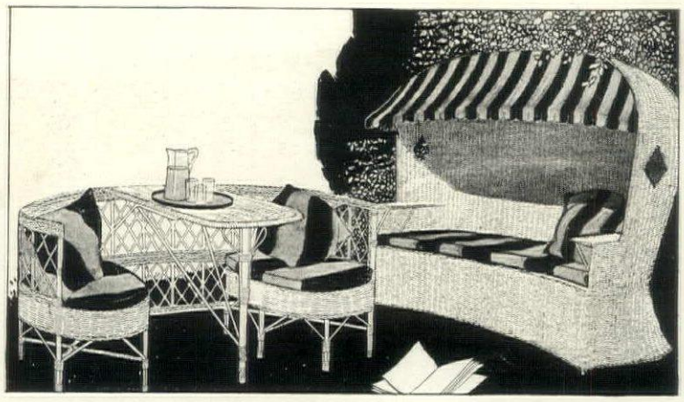

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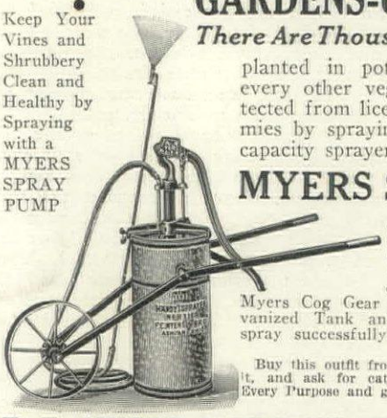

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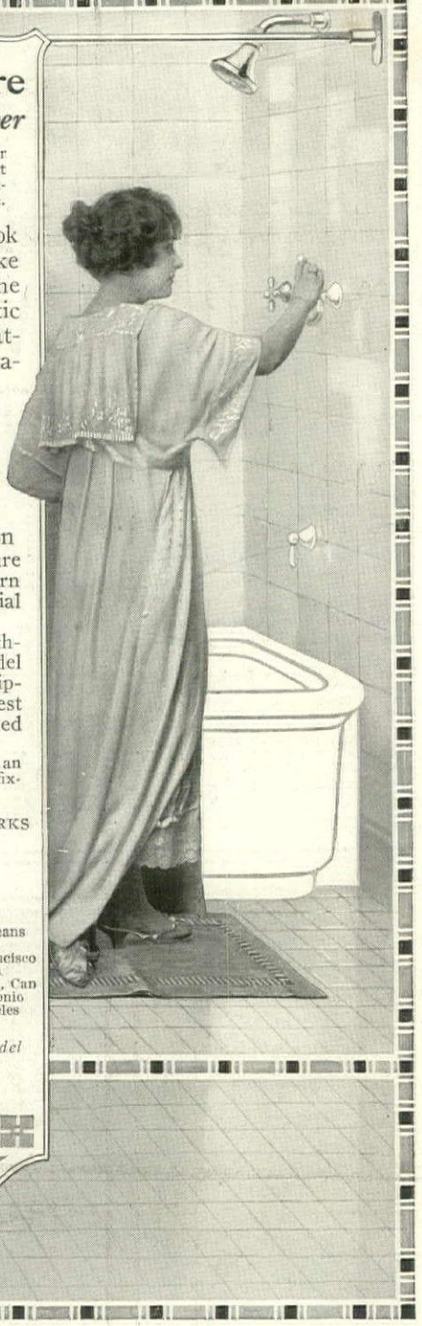

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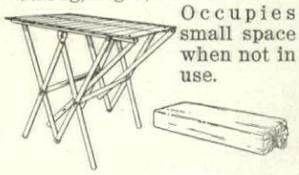

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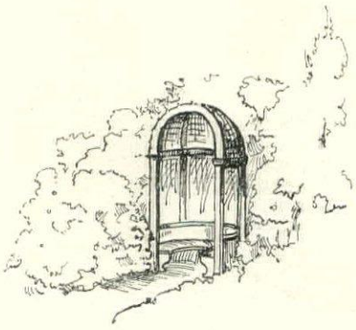
PUFFER-HUBBARD MFG. CO., Minneapolis, Minn.

Making An Old-Fashioned Garden

(*Continued from page* 54)

and enclosed by low bushes of purplish pink mezerion, while the white latticed arbor at the end is framed by Judas trees of the same mysterious tint. The Colonial flowering peach, under which is a carpet of tiny spring flowers; hepaticas in lavender and pink; auriculas in softened tints of dark red, old rose, and violet; English daisies, violets and purple crocus. Down one of the long side walks is a border full of yellow hyacinths; on the other, daffodils with yellow primroses.



In May the central walk is flanked with hundreds of late tulips of that deep, luminous rose color with blue-black base so well known in old gardens. Back of these bloom scattered specimens of the flowering quince—not the old scarlet form, but newer dwarf hybrids of blush pink and white. Other May-flowering shrubs are double pink flowering almond, bridal wreath and snowballs, while near the clumps of deep purple and gold iris and the wistaria which drapes the arbor is the Persian lilac.

Massed on prominent corners of the walks are large clumps of early double pink and white peonies, the pale lavender-white orris-root, and pink dictamnus with its glossy dark leaves. In bloom with these are long borders of grass pinks, light blue tufted pansies and forget-me-nots, the latter in front of yellow iris. As a relief from so much lavender and pink, prominent places against the hedge are given up to combinations of deep purple iris and lemon lilies, or dark blue lupines with yellow iris.

For Summer Bloom

In June, of course, roses breathe their fragrance everywhere—all the old favorites, damask, Provence and moss. One entire bed is filled with Canterbury bells in a characteristic color mixture of pale pink, lavender, deep purple and white, to be replaced later by fringed and Shirley poppies, seeded in with cornflowers. Large spaces on each side of the center are devoted to foxgloves, their dull purples and pinks combining particularly well with the mottled and streaked Sweet William. Together with the tulips, these two plants are taken up immediately after they have finished blooming about the end of June, to give place to clumps of annuals of harmonious color and sweet scent.

In early July another border is resplendent with madonna lilies and blue larkspur, a combination certain to be effective. These outline some of the bolder ideas, but to produce the effect of old-fashioned irregularity, round clumps of valerian, lemon lilies, iris and peonies are disposed in apparent confusion.

In late July or August the blue and yellow of the upper garden is echoed by tiger lilies and tall spikes of chimney bell-flower, while down both sides flutter the silky petals of a myriad hollyhocks. The remainder of the summer is brightened by the yellow chamomile, and phlox both early and late, in those varieties most suggestive of old times—white with a red or purple eye, lavender and deep wine color. The new shell pink and cherry reds seem out of place.

In August also blooms the Rose of Sharon, and in this instance the substitution of the newer pink or white for the old dull purple seems excusable. Monkshood now bridges the season to the time of chrysanthemums which, in varieties of dull pink, cerise and old rose, resemble the tones of old cretonnes, and in bright gold contrast with the clear light blue of *Aconitum Wilsoni*.

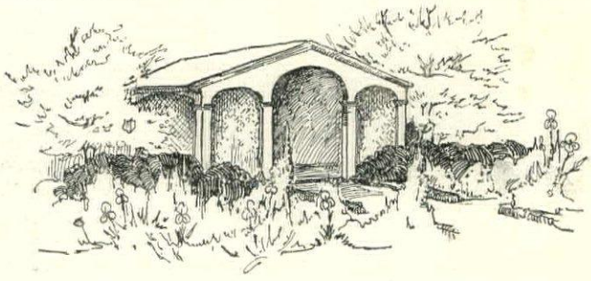
The Long Walk

Leading from the arbor is a grassy walk even more old-fashioned than the garden. Here is no attempt at a color scheme or a definite succession of blooms. There is instead a succession of dominant effects throughout the season, which leave one part of the border in quietness while a fresh picture appears in another.

At the far end is a hooded seat overshadowed by a gnarled old cherry tree, while tall grass-grown clumps of shrubs frame the vista—syringa, lilac, flowering currant and smoke bush. The ground beneath is carpeted with blue-eyed myrtle, lily-of-the-valley and star-of-Bethlehem, through which spring colonies of double daffodils breathing the spirit of spring. Along the border are scattered lower shrubs, leaving spaces for groups of flowers. These are mezerion, strawberry shrub and cinnamon roses. In front of the snowball and bridal wreath the double red peony flaunts its bold charms, with a starry white border of narcissus at its feet. Farther along yellow tulips are prominent, and when June is at its zenith a bold clump of foxgloves occupies the place of honor. Here also are the old-fashioned double columbines of pale pink, dark red and purple, though in the garden proper the newer hybrids are to be preferred here in the semi-shade.

In July clumps of tawny orange day lily on each side of the seat contrast with the dark blue of the spider plant, and creamy yuccas are silhouetted against the smoke bush. Later appear masses of purple-eyed phlox,

(*Continued on page* 58)



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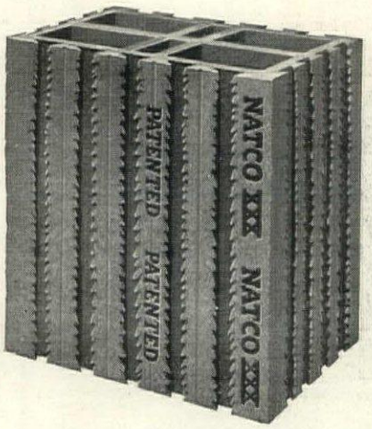

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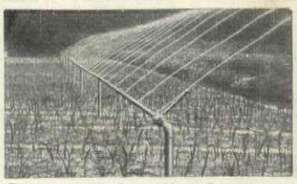

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operates so quietly that it cannot be heard outside the bathroom. Built on the most sanitary principles—of china, vitrified and glazed, so that soil will not cling to its surface. A damp cloth removes any trace of dirt.

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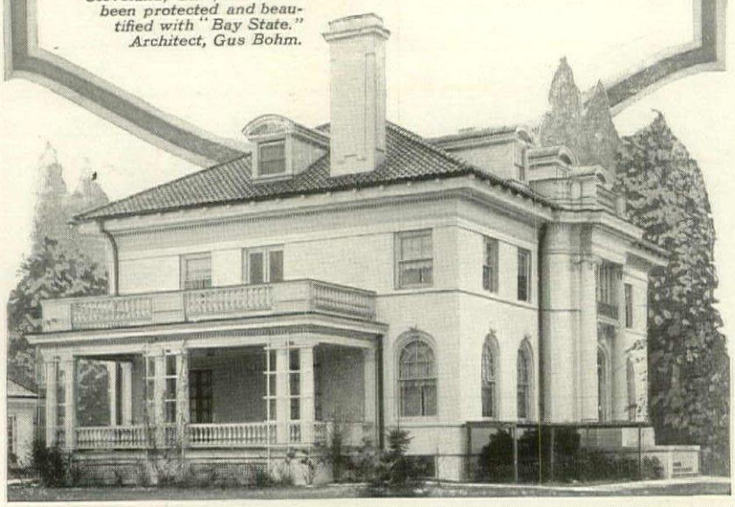

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AMERICAN SHEET AND TIN PLATE COMPANY, Frick Building, Pittsburgh, Pa.

CRANE DRAINAGE FITTINGS

Are necessary in the home

Making An Old-Fashioned Garden

(*Continued from page* 56)

among them a white variety seen in old gardens, whose small, deeply notched florets are much more delicate than the robust newer sorts. Another place in August's pageant is given over to bunches of ribbon grass and tiger lilies, while the monkshood and the hardy *Aster amellus*, the only one mentioned in old records, make the autumn interesting. Such a border as this would thrive year after year in practical neglect, if need be.

Flowers of the Front Yard

In Puritan times, to grow flowers for their beauty alone was held to be, if not a sin, at least a vanity. Nevertheless the busy housewife found moments in which to care for the little fenced-in plot before the house kept sacred to weddings and funerals, where only the choicest plants of that time found admittance.

The authoritative list is short: crown imperials, daffodils, red and yellow tulips, poet's narcissus and grape hyacinths, red peonies, purple and yellow iris, magenta phlox, Canterbury bells, scarlet lychnis or Maltese cross, and day lilies of blue and white comprise the list. Surrounding the flowers were always a few old shrubs—flowering almond in the place of honor under the window, and Peter's wreath, sweet shrub, flowering currant, snowberry and a few choice roses near by.

Such a mixture would hardly appeal to our ideals of beauty today, so many flowers of harmonious color and sentiment have been included in the plan for the front yard garden, which is small enough to be taken care of by the housewife of today.

Detailed interest rather than mass effect is the keynote here. The tall flowers are grouped promiscuously in the centers of the beds with some attempt at balance of season, while mixed edgings of tiny plants, bulbs and fragrant herbs creep over the brick-edged paths. Oleanders in tubs provide a note of architectural dignity, hollyhocks stand in serried ranks against the house, hawthorns and sweetbriar shut off the street, and round about are other old shrubs and roses. The plan and list explain the succession of bloom and the placing of the plants. Such a little garden would be a source of perennial delight, where each plant is a friend for whose coming you are ever on the alert.

In the rear of this garden is a typical plot laid out as these orderly householders loved to have it. The general plan is informal in the extreme and at first glance seems irregular and disorderly. It was really very carefully planned, however, with a direct method and a reason for every part. True, design as we know the word was not much in evidence; that is, the beds were not laid out in shapes for their own sakes. But there is proof of the most careful design in the sense that the garden as a whole served a useful purpose and each plant was placed in the location most favorable to its growth.

Behind the House

As you come out of the rear entrance, which is flanked with syringas and overgrown box, you look directly into a vine-clad arbor whose shady edges are planted with a variety of ferns and wild flowers. A tall mass of cosmos screens it from the berries on one side, and peonies divide it from the lawn on the other. At the end is a cloud of smoke bush, balanced by a group of arborvitæ.

A glimpse beyond invites you to walk the length of the box-bordered, moss-grown earth walk that terminates at a seat beneath the overhanging apple tree. Picture this path in early spring overhung with wraiths of blossoming fruit trees, edged with broad bands of yellow primroses and jewelled with sunbursts of tulips, and you have the spirit of the old days incarnated.

To close the vista and give an appearance of length and seclusion, groups of tall shrubs and trees are scattered all down the sides of this walk; poplars for a tall accent at the far corner, arborvitæs in irregularly balanced groups, apricot and cherry, scarlet flowering quince, Persian lilac and the feathery tamarisk, flowering currant and almond, snowballs and roses, with cornelian cherry and honeysuckle against the fence.

In big beds back of the primroses, annuals in delicate colors furnish an abundance of material for cutting. First come China asters of shell pink, combined with Love-in-a-Mist of turquoise blue, poppies and cornflowers, pale blue annual larkspur opposite flesh and rose-colored zinnias, lemon colored snapdragons, stocks of yellow rose and lavender, terminated with sulphur calendulas and deep blue cornflowers, and huge masses of hollyhocks around the circle at the end.

The Other Divisions

So much for the main part of the design. As you explore further you will discover that little paths of brick laid in earth mark the various divisions of the garden, terminating on the sunny side of the place in a long path bordered by grapes against the fence with a narrow facing of daffodils where they catch the spring sun, and lilies for later effect. On the other side of this path is a wider border of phlox in some of the newer colors, accented at each crosswalk by clumps of rhubarb, lemon lilies or bleeding heart.

On the opposite side of the plot each little walk is terminated by a fruit tree—small, so as to cast little shade on the beds—and the shady side of the fence is devoted to blackberries. On this side the plots are utilized for berry bushes which screen the service entrance, a drying lawn, vegetables, and a reserve plot for hotbeds, seed beds and compost. As in the oldest gardens, the borders are of cabbages and parsley.

Some people might wish for more vegetables, or to keep one side of the place only for grass and fruit trees, but in this instance the lawn is a small square next the house where one may sit in the shade of a spreading elm. Here are pots of fuchsias, rose geranium, lemon verbenas, and a carefully arranged planting of shrubs, ferns and wild flowers suitable for shade. Funkias edge the first cross path, while a feathery mass of asparagus in the next plot closes in the lawn. After an intervening iris-bordered walk comes a strawberry bed, then a border of pinks and the children's garden.

Here are hazelnuts, cherries and funny flowers, like bleeding heart and hollyhocks, with which the kiddies love to play. Nearby are a birdhouse and a white mulberry tree for our feathered friends. The last plot of all is a playground with sandbox, swing, "teeter" and tall trees for the youngsters to climb.

Around the kitchen entrance are herb-bordered beds wherein the tall orange marigold adds an appropriate homely touch. A rear entrance

(*Continued on page* 60)

IN WAR TIME

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How does she accomplish it?

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Mark Twain wanted these books in the hands of all the people. He wanted us to make good-looking, substantial books, that every man could afford to own. So we made this set, and there has been a tremendous sale on it.

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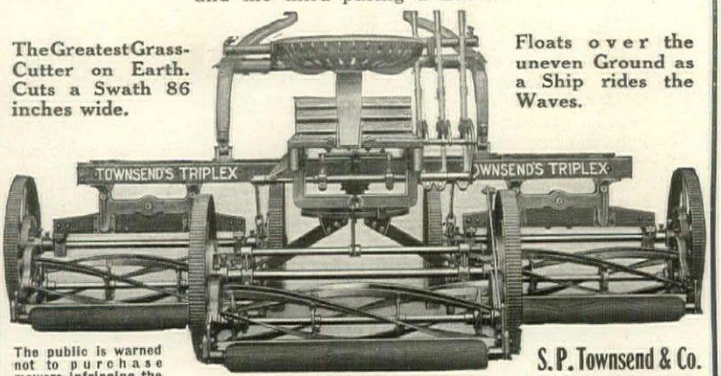

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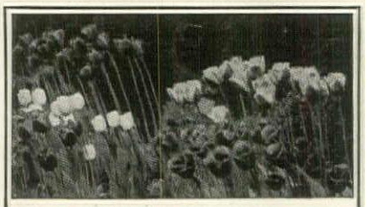

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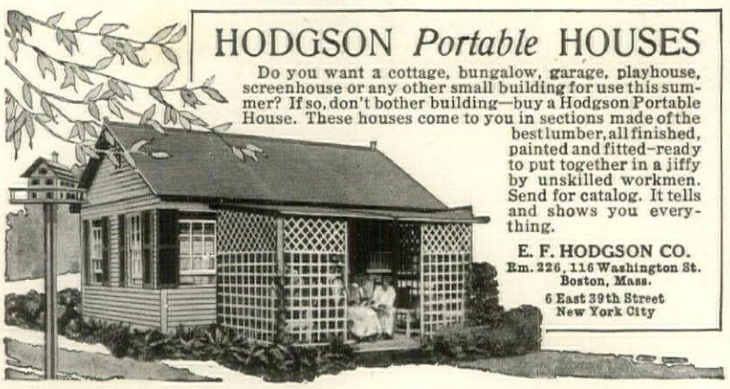

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Making An Old-Fashioned Garden

(*Continued from page* 58)

is provided for entering with a cart in order to bring in fertilizer or take away refuse. On some places a hedged-off drive at one side could lead to that modern necessity, the garage, to be planted out as far as possible.

Thus, whether you wish a trimly kept garden for display, a large one wherein to dwell 'mid joyous bloom, a border which will take care of itself, a little fenced-in plot in which to cultivate with your own hand a few of your favorite flowers, or have a whole backyard to lay out to the best practical use, the garden which you create may be old-fashioned and "homely" in that best sense whereby it fulfils your particular desire.

(*List continued from page* 43)

Chrysanthemum segetum: corn marigold or annual golden marguerite; yellow flowers 3" across.
Sulphur calendulas.
White mignonette.
Cornflowers, deep blue, white and dark red.
Opium poppy, double, and corn poppy, single, pink, red, white.
Love-in-a-Mist, or fennell flower; light blue; this and poppies will not stand transplanting.
Acrolinium, everlasting; white or pink husk-like flowers.
Lunaria annua: honesty or satin flower; large silvery seed pouches.
Stocks or gilliflowers, purple, pink, violet, yellow and white.
Morning glories, blue and white, on arbor.
Adlumia cirrhosa: Alleghany vine; biennial climber on arbor. Feathery foliage and small pink flowers like bleeding-heart. Not on old lists but old-fashioned.

33. **Anthemis tinctoria:** yellow starwort or chamomile; masses of daisy-like flowers with yellow centers in July and August.

34. **Campanula pyramidalis:** chimney bell-flower; tall blue and white spikes, July and August. Combined with orange lilies.

35. Phlox in variety; white, white with red eye, lavender and purple.
Miss Lingard, white pale lavender eye, June.
Le Pole Nord, white with red eye, tall.
Henry Murger, white with crimson carmine center.
Richard Wallace, white with red eye.
Eugene Danzenvilliers, lilac shaded white at edges.
Antonin Mercie, white ground overspread with blueish lilac.
Mme. Paul Dutrie, palest lilac rose or orchid pink.
Mahdi, deep, reddish purple or wine color.

36. **Aconitum Napellus** (early) and **Fischeri** and **Wilsoni** (late): Monkshood or aconite; July to October. The last named is good with yellow button chrysanthemums.

37. Hardy chrysanthemums.
A. Hijos, Alma, King Philip, Dinzulu, ranging through pale pink, old rose to cerise. Suggest old-fashioned fabrics in their range of color.
B. Agawan and Excelsior, small, bright yellow button.

BULBS

38. **Hyacinthus:** hyacinths, in tones of cream, rose, pink, lavender.
Queen Wilhelmina, vivid rose pink.
General De Wet, soft light pink.
Daylight, primrose yellow flushed salmon-rose.
Perle Brilliant, light blue tinged lavender.
Grand Maitre, dark lavender-blue.
Ivanhoe, dark indigo-blue.

39. **Narcissus pseudo-narcissus:** trumpet daffodils, yellow, April and May. In old lists.

40. **Tulipa Gesneriana rosea:** deep glistening rose. In old lists. May.
Tulipa Gesneriana alba oculata: rosy crimson, white base.
Other tulips of the same type might be used, in fawn, lavender, deep purple, rose, white and pale yellow.

41. **Lilium candidum:** Madonna lily; an old favorite, white, early July. Placed with larkspur.

42. **Lilium Croceum:** bright orange, June and July.
Lilium Canadense var. **flavum:** nodding orange-yellow, June.
Lilium tigrinum var. **splendens:** large new tiger lily, August.

PLANTING LIST FOR THE LONG WALK
List No. 3

TREES AND SHRUBS

1. Large old cherry tree.
2. **Daphne Mezereum:** mezerion; pink, April. Scattered irregularly.
3. **Spiræa prunifolia:** bridal wreath; white, May.
4. **Syringa vulgaris var. alba:** common white lilac to enclose seat, May.
5. **Syringa vulgaris:** purple lilac; May.
6. **Ribes aureum:** flowering currant; fragrant yellow flowers in May.
7. **Rhus cotinus:** smoke bush; flowers misty purplish brown, a good background for the yuccas.
8. **Calycanthus floridus:** sweet shrub; dark chocolate, May.
9. **Philadelphus coronarius:** mock orange; June, shade.
10. **Viburnum opulus sterile:** snowball; white, May. Good with red peonies.
11. **Rosa cinnamomea:** cinnamon rose; a very old double rose with purplish pink flowers of peculiar fragrance. Not very beautiful but seen around old places.

PERENNIALS

12. **Vinca minor:** trailing myrtle or periwinkle; star-like blue flowers in May, glossy leaves. A well-known ground cover.
13. **Convallaria majalis:** lily-of-the-valley; white, May. Also a good ground cover under trees, but appreciates care.
14. **Aquilegia vulgaris:** old-fashioned columbine; double pale pink, dark red and purple. May. Not so good for the garden as the more attractive hybrids, but interesting here.
15. **Pæonia officinalis rubra, flore pleno:** old-fashioned, double, very early dark red peony; May.
16. **Digitalis purpurea:** foxglove; white, pink and purplish pink, mid-June, shade; masses well in this situation.
17. **Hesperis matronalis:** dame's rocket, double queen's gilliflower; white to violet, pink and purple, June-July. Semi-wild, position in shade suits it best.
18. **Valerian officinalis:** garden heliotrope, pink, June. Good with red peonies.
19. **Tradescantia Virginiana:** spider plant; flowers of deep purplish blue, grass-like leaves. Late May to late August.
20. **Yucca filamentosa:** Adam's needle; tall creamy white spikes, July. Not in old lists but seen in old places. Needs room to be effective.
21. **Phalaris arundinacoa variegata:** variegated ribbon grass; longitudinal stripes of green and white, runs wild about old places. Good with tiger lilies.
22. **Hemerocallis fulva:** day lily; tawny orange, July-August, runs wild in old places, especially near water.
23. **Phlox paniculata:** garden phlox; red-eyed varieties as in List 2, also the small-flowered white one found in old gardens.
24. **Lilium tigrinum:** tiger lily; orange, August. Although a bulb, may be planted in spring like any perennial.
25. **Aconitum Napellus:** aconite or monkshood; blue, July to September.
26. **Aster amellus:** starwort; lilac, yellow centers, September.

BULBS

27. **Ornithogalum umbellatum:** star-of-Bethlehem; greenish white, May. Grows practically wild in the grass.
28. Narcissus van Sion: old-fashioned double daffodil; deep yellow; May, peculiar pungent fragrance. Grows practically wild.
29. **Tulipa vitellina:** primrose yellow, May.
30. **Narcissus poeticus:** pheasant's-eye or poet's narcissus; single, white, short orange-red cup. In May with lilacs.

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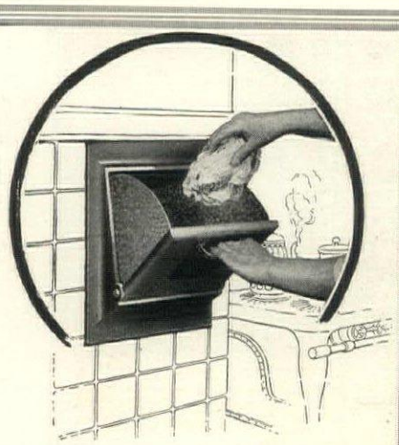

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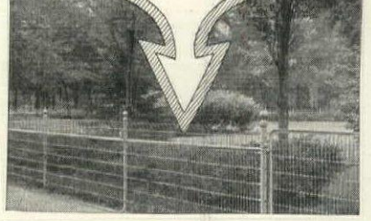

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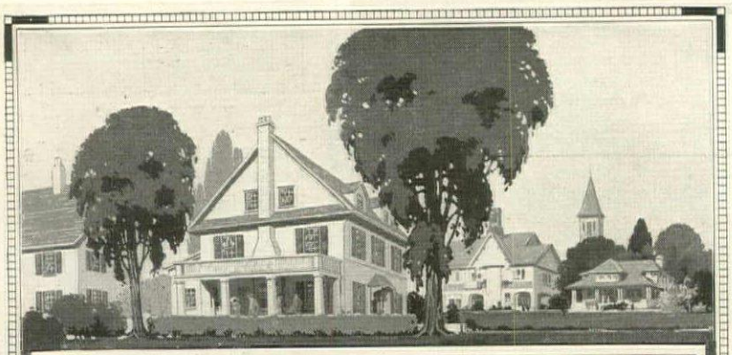

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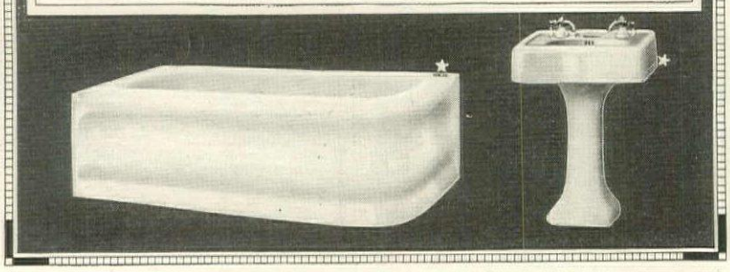
"Viceroy" Bath, Plate V-15 *"Columbia" Lavatory, Plate K-205-A*

[Patent Applied For and Name Registered.]



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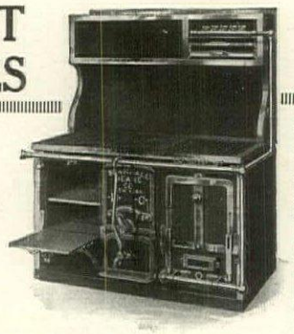

Three times in a day, seven days in a week and fifty-two weeks in a year you depend upon the kitchen range to help provide well cooked, delicious meals. If you are to enjoy uniformly satisfactory kitchen service, the range must be chosen with great care.

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Silk Cord—Flexible

(*Continued from page* 17)

ger without having a lesson on the nature of electric currents. I do not believe that lamps are desirable in the nursery. But I do believe that one should make up one's mind about them before the Dutch frieze is put up and the children put in.

And do not, pray, overlook the fact that almost any Christmas some Uncle Dudley or Grandfather is apt to negotiate with Santa Claus for an electric train for Junior, who is quite likely to dislocate his neck if he has to climb onto baby's high chair every time he wants to connect it with the fixture socket. Indeed, with the number of electric toys now on the market, a couple of outlets just for the children may avoid serious disaster if Betsy Jane happens to be the very normal sort of little girl whose desire to enjoy the use of her electric cooking stove is violently stimulated by the sight of Junior making use of the only plug for his electric hoists.

Among the most important problems are those of your hall lighting. Most halls are poorly lighted, both from a practical and an artistic standpoint. People fail to realize that hall lights get more actual service than any other single lights in the house.

Then, if you have an attic, do not dismiss its lighting needs with one carelessly placed outlet. Unfortunately there are no available statistics on the number of fires caused by matches lit in the dim corners of dim attics. One light in a large attic is not enough. Nor is one light enough in the cellar. The comfort of an additional light will far outweigh the very slight cost of operating in each of these neglected territories. Incidentally, it is good economy to provide pilot switches for these lights. These switches should be placed in a different part of the house, and the little pilot light which flashes red while the current is on, will reduce the expense of lights accidentally left burning all night in distant parts of the house.

A Diversity of Lights

Is your porch going to be comfortably lighted? And is your porch lamp going to be properly connected? Have you thought of that convenient addition to the porch light—a set of transparent numerals?

Do not neglect such a trifle as closet lighting. Most closet lighting is unsatisfactory because the current remains on whenever the door is left ajar, and guests and children and servants are so careless in the matter of closing doors tightly (even as you and I). Consequently, closet lights often violate union regulations in the matter of working overtime. There is, however, a new device on the market, whereby the light does not go on until the door is half open, and goes off again when the door closes more than half way. The light through the open door attracts attention.

Icebox lights are convenient, and of course, the necessary wiring for artificial refrigerating is fast sending Joe the Iceman into other fields of commerce.

Needless to say, you will have vacuum cleaning. Yes, but stationary or portable? If stationary, the house must be piped. If portable, the house must be wired, with convenient outlets. Have all your laundry requirements been taken into account? And do your plans specify an annunciator system for the servants? And do the wiring specifications speak of intertelephones and telephone connections in the guest rooms?

Can all the lights in the house be turned on at one point, or do you still cling to the pistol as the One and Only Cure for Burglars? The electric light treatment is better—they don't die in the house. And while on the agreeable subject of burglars, do not forget your burglar alarm wiring.

Wiring for Bells

I want to say a word, or thereabouts, on the subject of bell wiring. It will pay you to have your architect specify the same quality of wire as he requires for the lighting. There is a great deal of unnecessary trouble with bell wiring, caused for the most part by the inferior quality of wire which the contractor is permitted to use. As an additional precaution against inconvenience, have the bell wires run in pipes; then, if there is any slight trouble, it can be located immediately. For very large houses a bell ringing transformer is recommended, to eliminate the necessity of battery renewals.

There is no reason why these things should not be understood and planned beforehand and why silk cord—flexible—should not be relegated almost entirely to the garage where portable lights are necessary, and artistic effects not particularly important.

The Care of Furniture

(*Continued from page* 34)

tends down into the wood, fold some wet brown paper and lay on it; then hold a hot iron over it until the water evaporates. It may be necessary to repeat this. A very slight bruise will need only the hot iron held over it.

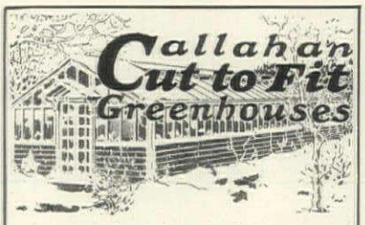
Very fine cracks in old mahogany may be filled with a paste made from dry Venetian red mixed with gum arabic to a stiff paste. Press this into the cracks with a broad knife or a piece of thick leather. When the paste has dried, rub it to a smooth surface with sandpaper.

To restore the color of old mahogany, place half an ounce of alkanet root in small bits in a pint of raw linseed oil, and let it stand for a week. Then add one-half ounce of powdered gum arabic and one ounce of shellac varnish. Place all in a bottle and let it stand in a warm place for a week more; then strain it. Wash the mahogany with slightly soapy water, rinse with clear water, wipe dry with a soft cloth and finally polish with this preparation. Use a woolen rag, or chamois if it is soft enough.

The minute specks seen on rosewood pianos are caused by an oil exuding from the wood. It is impossible to avoid them, for they will come through any finish. The only thing to do is to rub out the specks with fine steel wool or sandpaper. After this re-varnishing is necessary.

The little pits often seen on piano cases may be cured with wax, well rubbed in, the object being to fill the pits. Finishers use a composition wax, made from ½ ounce of carnauba wax, 2 ounces of Japan wax or white beeswax, and 2 ounces of ceresin wax, all melted together in a hot bath. When the mixture has melted

(*Continued on page* 64)



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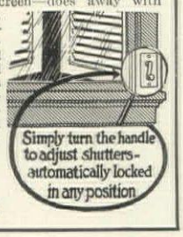

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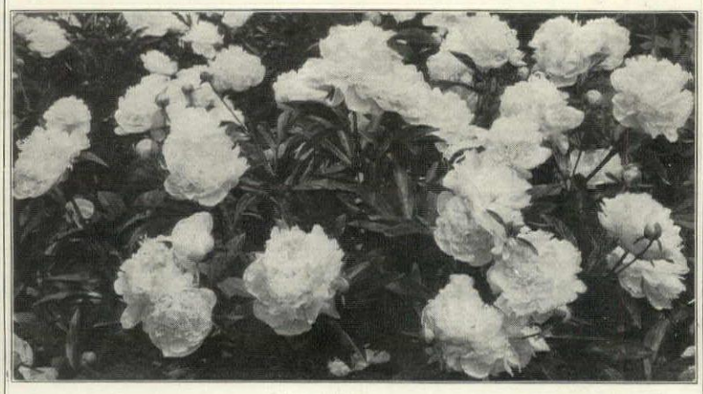

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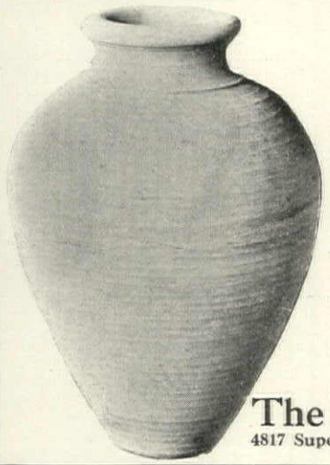

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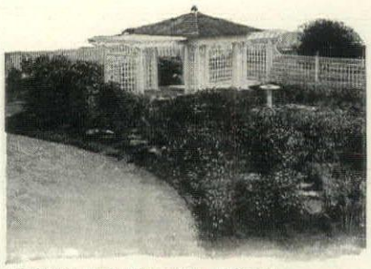

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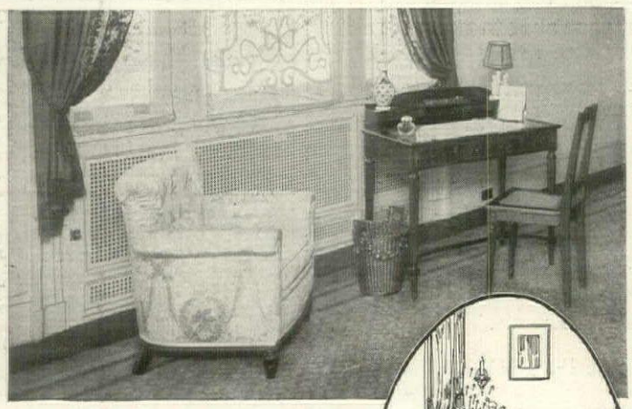

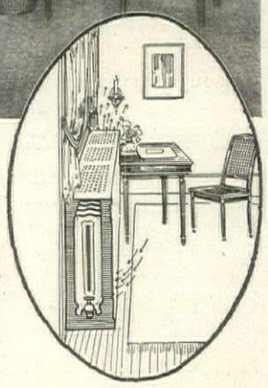

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We will advise how the grilles should be used to secure greatest heating economy. This is an admirable treatment.

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NEW YORK

The Care of Furniture

(*Continued from page 62*)

and is cool, add enough kerosene oil to reduce the mass to the consistency of vaseline. Apply it with a woolen rag, the best form being a pad made by rolling up a narrow strip like tape. It will take two or more applications to fill the pits.

Ink Spots and Stains

Ink spots are very difficult to eradicate. The common cure is spirits of niter, which causes the stain to turn white; it should then be wiped off with a cloth. Two applications may be needed. Rust stains may be taken off with Russian water, made from oxalate of tin in a solution of oxalic acid.

Many stains on wood will go when treated with an ounce of oxalic acid, dissolved in one gill of boiling water. If this fails, try nitric acid slightly weakened with water. Very dirty hardwood may be cleaned with the following formula: First coat it with kerosene oil, letting it stand for an hour or so, to soften up the dirt; rub it off with a cloth; then wash with soap and water; let it dry; rub with crude oil to a polish. If it is then allowed to stand for some time, it may be further polished by rubbing. If the surface is in a very bad condition, more oil may be substituted for the soap and water, and powdered rottenstone sprinkled on it. This should be rubbed gently, first with a circular movement, then with the grain of the wood. When the surface has become smooth and bright, wipe off the rottenstone, and finish as you would after the soap and water method.

The Exterior of Colonial Houses

(*Continued from page 23*)

though the richer examples have molded trim with ornamental heads in the form of delicate cornices. Careful study was always made of the small rectangular pane of glass, using it as a module for the proportion and size of the various window openings. It gives "scale" to the building, producing a definite relation of parts to each other and to the mass, and the delicate wood strippings form delightful vistas from the room within. I cannot emphasize too much the importance of these small panes of glass in both the upper and lower sashes, for they, with the blinds, prevent the window openings from taking the form of blank holes in a barnlike wall. The blinds, indeed, form spots of color which are as important to the composition as the windows themselves. Yet the average house builder seems to have formed a prejudice against small panes and blinds on account of the supposed difficulty of cleaning this type of window and the annoyance of operating the blinds. In most cases the window has a flat narrow trim, although the richer examples have molded trim with ornamental heads.

Clapboard is one of the accepted treatments in the clothing of the Colonial timber frame. It has been well used in the residence of Charles H. Bush, Esq., Cranford, N. J.

Exterior Colors

Where the house was built of brick, this material was usually of a cheap grade. It was dull red and uneven in form and color due to the scarcity and cost of brick in the early days, and also the general desire for simplicity. Where shingles and clapboards were used, they were widely spaced and carefully arranged in alignment, in order to intersect members of the trim at proper horizontal division, thus softening the walls into the windows and avoiding harsh breaks. Some shingles were of cedar and others of cypress, and all the early examples were hand hewn and uneven, producing a charming "texture" in the walls.

If paint was used, it was generally white in color and confined to the trim, columns, balustrades and cornices, the shingles and clapboards being whitewashed. The roof shingles, and sometimes the shingles on the walls, were allowed to weather a silver gray from their natural state. We find blinds painted green and also white, the green sometimes aging to a dull blue.

Great care was used in the placing of the down spouts or leaders, where they could be afforded, and the position and height of the chimneys played an important part in the general design. The planting, too, made a conspicuous contribution to the impression the house conveyed.

Our Colonial house, then, takes the form of a rectangular building with a low roof, a simple entrance just off the grade with windows on each side and corresponding windows above, and a single window, or perhaps a group, over the door. Porches and chimneys at the ends complete the picture. The most noticeable feature is the general lowness of the building.

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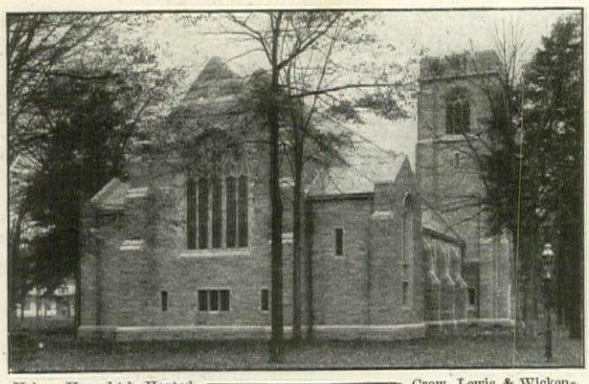

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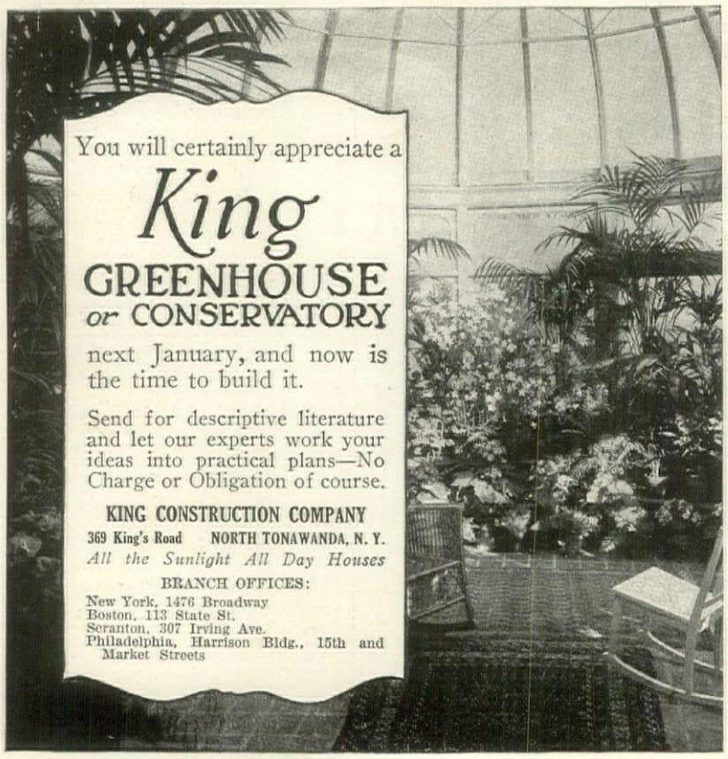

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Successful Small Living Rooms

(*Continued from page 27*)

Plain, gray-white filet net, gathered very full, was used to curtain the doors and windows. Overdraperies and a pleated valance were made of printed linen in a Chinese pattern chiefly blue, gray and grayish-mauve, with touches of black and dull green. Beneath the windows was built a long, narrow seat cushioned with grayish-mauve velour narrowly striped with black. Linen like the hangings was used to cover a davenport and one easy chair. The remaining chairs were painted black with stencil decorations, and cushioned with the mauve and black velour. A slender, black-lacquered kidney table, placed conveniently near one end of the davenport, held magazines and a black and silver reading lamp with a shade of ivory parchment embellished with motifs copied from those represented by the design of the chair backs.

NORTHEND

By keeping to principles of color and proportion the hall living room can be made a place dignified and livable

It will be noted that greens, purples and grays were prominent both in this room and the one previously described, and yet the slight differences in tone, and the introduction of gold in one case and blue in the other, produced very different results.

A Livable Transformation

In a certain long, very narrow living room, poorly lighted in the daytime by a single window at the eastern end and at night by a central chandelier which left both ends enveloped in gloom, the dark green wall paper, hangings and carpet, and the old-fashioned black walnut furniture combined to produce a funereal atmosphere which depressed all who chanced to enter it.

A complete transformation was wrought by changing the color scheme and converting the end of the room farthest from the window into an inglenook. A new floor was laid 7" above the level of the old, for about one-third of the length of the room. In this nook a wide, low fireplace was built, and a large mirror placed above it to catch and reflect the light from the window at the opposite end. Additional light was admitted through a French door with which the old walnut one was replaced.

The dark green paper was next removed and the walls hung with canvas. In the fireplace alcove they were painted a mottled, pinkish orange, suggestive of leaping flames, which gradually merged into old ivory, becoming paler by degrees as the window was approached. The woodwork was painted a deep ivory verging toward orange brown, and the floor was covered with a plain, dull olive green carpet. On the elevated floor of the inglenook was spread a Persian rug patterned in ivory, pinkish orange, and dull green and blue. A thin Oriental silk in similar coloring was used at the window as side draperies over glass curtains of the sheerest cream net. The French door also was veiled with net, shirred on brass rods, leaving the upper panes of glass exposed. The best of the old furniture was painted a medium tone of olive green and re-upholstered with pinkish-orange damask, and a few additional pieces of ivory enameled willow were cushioned with blue and orange striped linen.

The chandelier was removed, and in its stead bracket fixtures of rosy copper were placed at suitable intervals against the walls, and reading lamps with ivory crackle-ware bases and pinkish-orange shades were arranged on tables in convenient relation to the long sofa and the most inviting chairs. The result was a room of captivating charm.

Some Simple Changes

Still another unattractive living room was made habitable through the agency of far more simple changes. This room received an ample supply of light from a single large window on the north and a double one on the east, but most of it was absorbed by lusterless old blue walls, mahogany furniture and woodwork, and a dark blue rug.

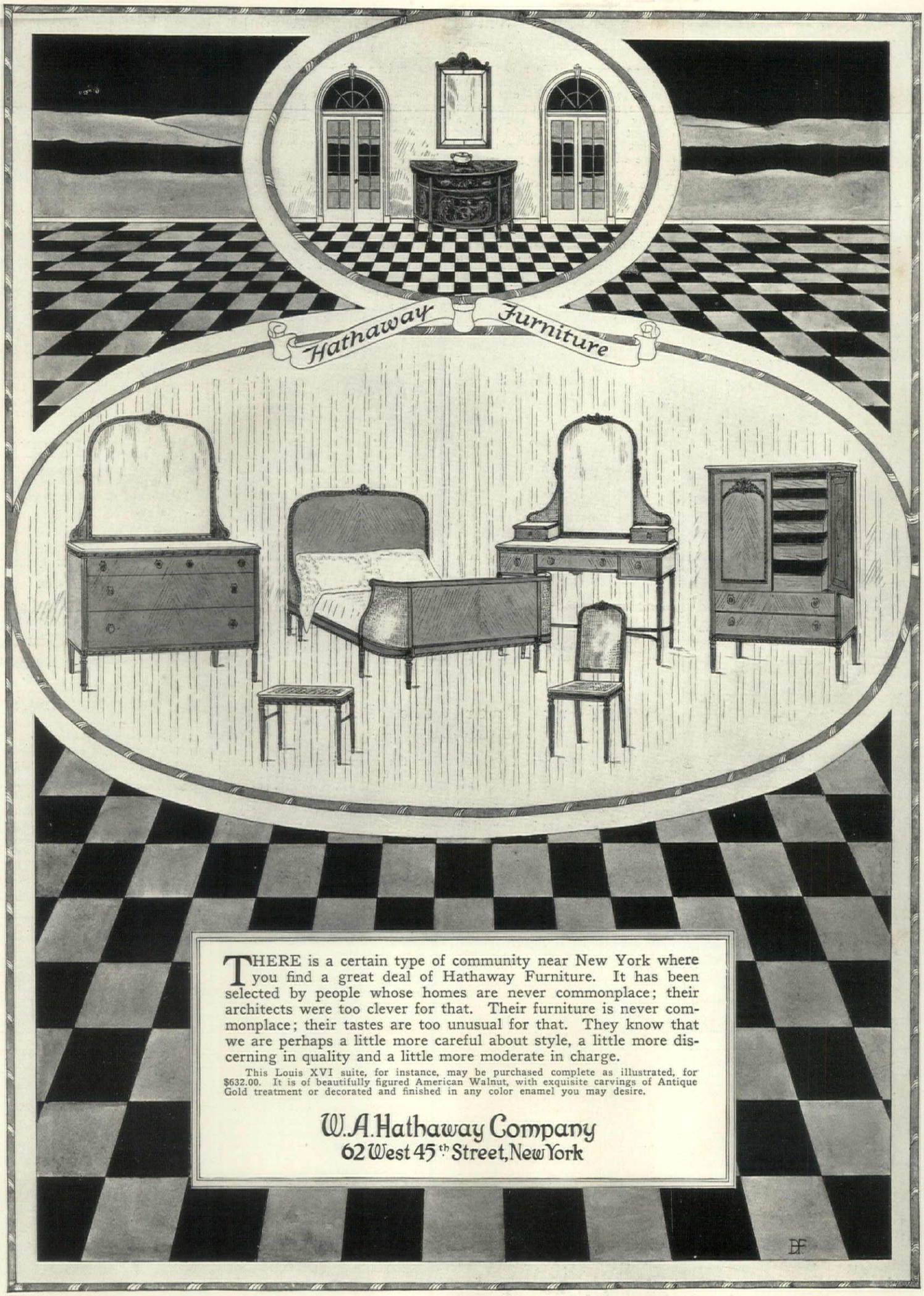
The problem was further complicated by a low ceiling which was made to appear still lower by a covering of light blue paper besprinkled with gold stars, and by the horizontal division of the walls with a dado of plain blue, the paper above being figured with brassy gold and finished with a 12" frieze.

The first step was to strip off the paper and paint the woodwork and ceiling ivory white. The walls were then painted a velvety gray delicately mottled with faint old rose and ivory. Care was taken to avoid making the gray too light as the ample illumination made a medium tone preferable. This treatment was continued without a break from baseboard to the ivory picture molding placed at the ceiling angle, and had the effect of pushing up the ceiling at least a foot.

With warm, rich old rose damask draperies and chair cushions in place of the former dreary blue, and a rug of deep rose shading into mahogany with touches of ivory and black, the room was completely metamorphosed in its atmosphere as well as its apparent proportions.

The principle of scale may be applied to the small living room in two ways. The first has for its object the production of an illusion of har-

(*Continued on page 68*)



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Successful Small Living Rooms

(Continued from page 66)

monious proportions in a room that in reality is badly proportioned or "out of scale." As we have seen, this may be accomplished by means of artfully chosen color schemes, a different distribution of lighting fixtures, or such expedients as a change of floor level in part of the room.

The second method of application consists in the selection of furnishings correctly proportioned to the room as a whole, and to the wall spaces which form backgrounds for individual objects. Glaring discrepancies between the scale of a room and that of its contents are unfortunately only too common. Every reader doubtless is familiar with at least one small room crowded to suffocation with bulky furniture, where in rising from a swollen, overstuffed easy chair, one caroms against the massive center table, and staggering back, collides with a huge sofa that looms threateningly behind the door and prevents it from being fully opened. One involuntarily draws a deep breath of relief on escaping from such a room, and vows never, never to be misled into committing similar atrocities.

Hand in hand with the error of furniture that is out of scale, goes the allied one of overcrowding the room with meaningless and superfluous ornaments. In a very large room, a certain amount of "clutter" may not prove seriously damaging; but in a small one a single object may ruin the entire scheme.

In this connection, a harrowing experience is related by a well known professional decorator. He had "done over" in a scheme of ivory and subdued gray-greens the living room in the home of a wealthy patron. On the occasion of his final visit of inspection, he was horrified to discover amid the mantel ornaments—which had been prayerfully chosen and arranged with the nicest regard for balance and proportion—a rowdy little vase of screaming vermilion whose incongruity in that low-toned room of ultra refinement equaled that of a gaudy lithograph in a carved Florentine frame. When he had rallied from the shock, the decorator ventured a pained protest, but without avail. The vase, it appeared, was a Bridge prize; the winner was proud of it, and resented the implication of its unfitness.

"Looks all right to me," he declared aggrievedly. "Livens up the room. I like bright colors, myself." And argument and persuasion alike were powerless to modify his conviction.

When the room has been painted, papered and curtained, there remains the placing of the furniture. Its arrangement is to some extent arbitrary, for though esthetic considerations should not be overlooked, its position in the room is determined first of all by function. In the average small living room, there must be provision for reading, sewing, for writing and for receiving callers. With these specific purposes in mind, the furniture is readily assembled in groups or units which suggest their own proper location. If there is a fireplace—and what living room is complete without one—it is here that hospitality will center in all but the warmest weather. Hence the deepest, most inviting chairs will be clustered about it, or high-backed settles built to flank it, or a roomy davenport drawn up before it. In the hottest months this group perhaps will be moved near a window, with a low table on which to serve iced beverages as the central feature.

Your Patriotic Patch

(Continued from page 50)

recognized almost at once, for the result of their work is immediately noticeable, and with quick action they may usually be checked before much damage is done.

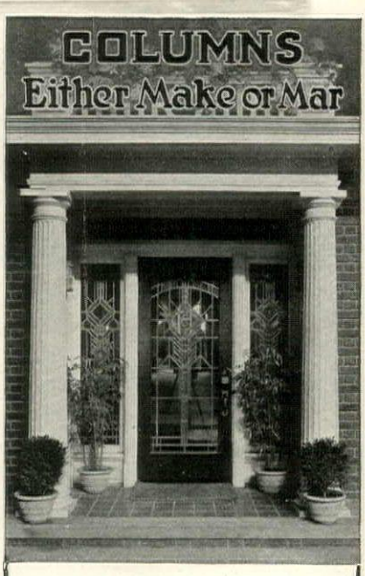
The borers are more insidious than either of the classes mentioned, and the plant may be injured almost beyond saving before the danger is even suspected. Where a borer of any kind may be expected in trees or shrubs or cane fruits, it is well to make frequent and careful examinations. With vegetables, such as squash, the wilting of the vine during the middle of hot days or after rainy weather is the first indication, and immediate search should be made for the tell-tale "sawdust" at the base of the plant. Borers cannot very well be either poisoned or asphyxiated; they must be killed in their tracks by digging them out or probing them with a wire. The infested part should be cut out and burned.

Hardest of all to combat are the insects which attack the roots, the white grub, the onion and cabbage maggots and the root aphides. Fortunately they are not as common as the others. Prevention may in some cases be accomplished by proper crop rotations and by mechanical protection. When prevention is impossible, there is little to do but to destroy promptly the infested plants, and to strengthen and stimulate those remaining by means of top-dressing with nitrate of soda, cultivating or hilling, and irrigating. By this means they will be given some chance of surviving, for the attack ceases when the maggots reach full size.

While to the energetic gardener these classifications may at first seem a waste of time, he will soon find that the most important part of the fight is to learn how to look for the first signs of invasion, and from them ascertain the exact nature of the enemy. Then, and not till then, is he prepared to fight back efficiently. For the protection of every garden, there should, first of all, be a sprayer and dust gun. The size and type will depend on the size of the garden. No matter how small implements you get, be sure that they are capable of reaching the under-sides of the leaves and that they are substantially made of good material.

Often the simplest and quickest way, especially in the small garden, is to get rid of the insects by removing them bodily. Make a paddle with one end flat and the other curved to meet it at a sharp point. With this and a small can secured to a short handle and half filled with kerosene and water, you can very quickly dispose of an army of such hardened and matured sinners as aster beetles, rose bugs, squash bugs, cucumber beetles and potato bugs.

For sucking insects the most effective ammunition consists of nicotine, kerosene and oils. These may be bought in their original form, and concocted into sprays at home, but probably preferable for the small gardener are the commercial preparations which have the advantage of convenience, uniform strength and preservability. D. R. Edson.



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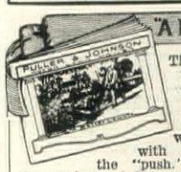

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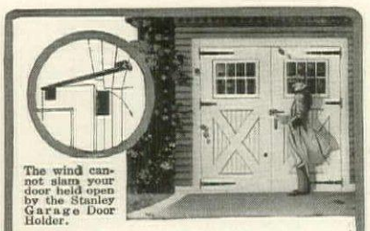
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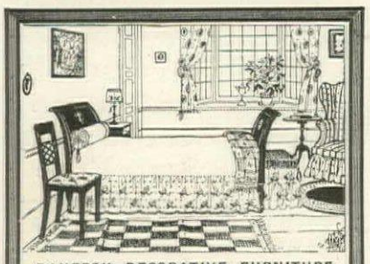

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(*Continued from page* 21)

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The walnut and mahogany chests are mostly of 18th or early 19th Century makes. A fair number of the walnut chests, however, have come down to us from the latter part of the 17th Century during the reign of William and Mary. With the exception of the feet, the molding around the base and the slight projection of the lid, many of these walnut and mahogany chests are perfectly plain. Their chief beauty lies in the grain and mellow color of the wood, their proportions and the extreme simplicity of base and moldings. The hinges are usually inside the lid and often the rivets come all the way through. Handles of brass and 'scutcheons around the keyhole also add a touch of adornment. Some of the 18th Century chests have a pair of drawers, side by side, just above the base. In that event there is generally a molding course above them.

Early Examples

Some of the earlier chests are devoid of feet or base and plainly indicate by this omission the once common custom of carrying them, when necessary, from place to place, on the backs of sumter horses, exactly as wealthy folk in mediaeval times used them for portmanteaux and had them transported, filled with plate and clothing, from castle to castle on their frequent journeys from one stronghold to another. Occasionally chests were made separate from their bases so that they could be lifted off and easily moved when the owner went a-traveling.

Even pairs of chests with a separate base were made to rest one on top of the other, sometimes a molding frame being put on the top of the lower to keep the base of the upper exactly in place. In such cases the lower chest might be made with drawers in front to avoid removing the upper one to reach the contents of the lower. This was one step in the evolution of the chest-of-drawers which, after all, is only a chest with the lid fastened down and the front opened up. As many as three chests on chests are found in this style, making a piece of furniture of imposing height quite similar to a highboy save that it is solid down to the feet. Inside the single chests we often find drawers and tills at one end and generally a secret drawer was contrived somewhere. Not all the 18th Century low chests are plain by any means. Some of the Chippendale chests had not a little carving or fretwork embellishment, and are very beautiful.

Should you chance upon an old pine chest of good proportions, painted or unpainted, do not think of discarding it or of passing it by. It may be full of most interesting decorative possibilities. If already painted, a little cleaning or judicious retouching may make it a thing of beauty and delight. If unpainted or too far gone to restore, a delightful opportunity presents itself to your ingenuity. It can be painted in the manner of the Bavarian or Hungarian peasant furniture and will afford a fascinating bit of color and design.

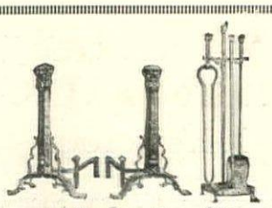
Painted Chests

Hungarian painted furniture has much the same general character as the Bavarian and the art lends itself admirably to the adornment of chests. The unique decorative value of such chests is not to be despised. Pine wood when covered with paint is in no wise objectionable. The Adam brothers, Sheraton and Hepplewhite all frequently used the cheaper woods for their painted furniture. Now and again in the Middle States, particularly in Pennsylvania, one happens upon an old painted chest from the Pennsylvania Dutch region, a chest that has either been brought overseas or else made after the strictest traditions of the fatherland.

Some of the Jacobean oak chests are highly ornate with carving and paneling while others are remarkably simple. The greatest diversity likewise prevails in point of workmanship and in the position of the ornamentation as may be seen by a glance at the two oak chests shown in the illustration which are also in the collection of the Philadelphia Historical Society. The larger betrays a strong Flemish influence in the great, flattened cushion feet and the extensive employment of small moldings that break up the paneling into intricate geometrical patterns. It is an excellent piece of joinery.

The other chest is equally characteristic of the period though exactly opposite in the principles of decoration exemplified. It is distinctly architectural in treatment.

Early 18th Century oak chest with drawers and shaped panels of Queen Anne type. Possibly American, probably English



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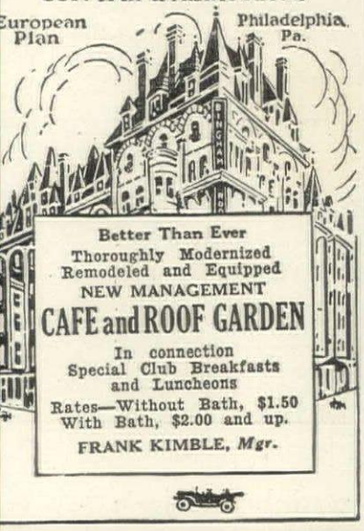

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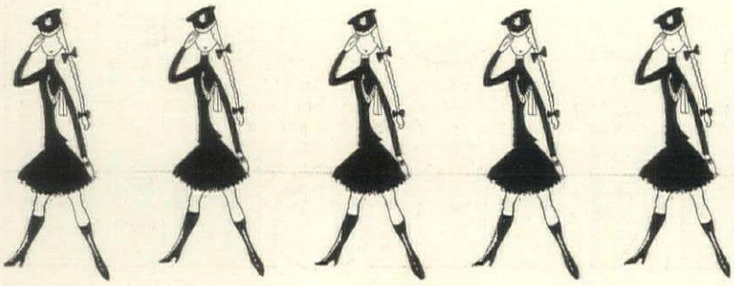

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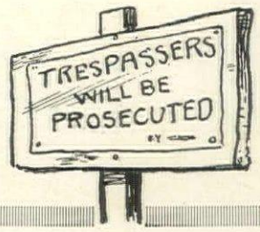

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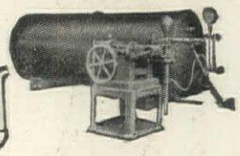

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